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AT THE CRUCIFIXION, BY DOMENICO THEOTOCOPIU. PROPERTY OF MR. LIONEL HARRIS. "THE SPANISH ART GALLERY"

SOME PICTURES BY EL GRECO

BY ROGER FRY



WORKS WHICH HAS SURVIVED, and it

our remarkable works by the

iris, of the Spanish Art Gallery.

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the Convent of San Pablo Eremitano at Toledo.

Nothing is more characteristic of El Greco than his constant repetitions and recensions of his own works, and this frequently at long intervals of time, and in the case of each of these there are other versions more or less similar occur.

In Mr. Harris's version we have the whole figure of S. Peter seated in a cave, through the mouth of which we see the deserted tomb guarded by an angel and the Magdalen walking away from it. Here the two subjects are treated with almost

Señor Cossio to the second period of El Greco's career (1594-1604). There can, I think, be no doubt that Mr. Harris's picture is the earlier version of the two, and might be put down to the beginning of the second period or even to the end of the first. The later version, as almost always with El Greco, shows a greater concentration and a more complete unification of the design. In the picture here reproduced there is a tendency for the two motives to compete with each other, and to divide the design into two separate pictures, while in the Marques de la Vega Inclin's version the scene of the tomb becomes a mere accessory so that the main motive predominates entirely. At the same time the relation of the figure to the overhanging roof of the cave has been slightly and felicitously changed. In this process of condensation, however, many passages of extraordinary beauty have been sacrificed; in particular the cutting of the figure from full to half length has implied the sacrifice of the magnificent design of

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whilst the head of S. Peter is reminiscent of earlier work (even of his Italian training), the whole of the distance was painted in a manner already prophetic of his latest and fullest development.

The Crucifixion [PLATE I], again, is one of his variants, of which the nearest is that in the church of S. Nicholas at Toledo, though Mr. Harris's is much the larger and more important of the two. Like the picture at Toledo, it belongs to El Greco's latest period (1604-1614). It is indeed a superb example of El Greco's art, when in the course of a long life he had completely purified it of all extraneous elements. There is here nothing that is merely explanatory and descriptive; every stroke of the minutely executed painting tends to build up, out of an immense complexity of forms, a single vividly apprehended type. In the Christ, for instance, everything is

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SOME PICTURES BY EL GRECO

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IN spite of the large body of El Greco's works which has survived, and in spite of the fact that English travellers in Spain were the first to call attention to the singular qualities of this long neglected genius, he is lamentably ill-represented in English collections. It is, therefore, of some interest to learn that four remarkable works by the master are at present in London in the possession of Mr. Lionel Harris, of the Spanish Art Gallery. Two of them, by the courtesy of the owner, are here reproduced.

The two others are a *Saint Thomas*, an earlier version of the picture in the Provincial Museum of Toledo, and a *Christ taking Leave of the Virgin*, which is a variant, with slightly different proportions of the background, of the same subject in the Convent of San Pablo Eremitano at Toledo.

Nothing is more characteristic of El Greco than his constant repetitions and recensions of his own works, and this frequently at long intervals of time, and in the case of each of these four pictures other versions more or less similar occur.

The Penitence of S. Peter [PLATE II] is peculiarly interesting from this point of view. The picture to which it has the closest likeness is in the collection of the Marques de la Vega Inclan, at Toledo. In Mr. Harris's version we have the whole figure of S. Peter seated in a cave, through the mouth of which we see the deserted tomb guarded by an angel and the Magdalen walking away from it. Here the two subjects are treated with almost equal emphasis. In the Marques de la Vega Inclan's only the upper half of the figure (almost identical in pose) is seen, while the secondary motive of the tomb and the Magdalen, which in our picture occupy so large a space, is reduced to a mere accessory. The Marques de la Vega Inclan's picture is given by Señor Cossio to the second period of El Greco's career (1594-1604). There can, I think, be no doubt that Mr. Harris's picture is the earlier version of the two, and might be put down to the beginning of the second period or even to the end of the first. The later version, as almost always with El Greco, shows a greater concentration and a more complete unification of the design. In the picture here reproduced there is a tendency for the two motives to compete with each other, and to divide the design into two separate pictures, while in the Marques de la Vega Inclan's version the scene of the tomb becomes a mere accessory so that the main motive predominates entirely. At the same time the relation of the figure to the overhanging roof of the cave has been slightly and felicitously changed. In this process of condensation, however, many passages of extraordinary beauty have been sacrificed; in particular the cutting down of the figure from full to half length has implied the sacrifice of the magnificent design of

falling draperies, the keys with their great leather thong, and the splendidly designed tree trunk. Indeed, every single part of this S. Peter is superb in quality. The head of the S. Peter taken by itself is masterly in its design and in its nervous execution, the only defect being, as it seems to me, that it is more detailed and precise in handling than the rest of the picture, demanding almost a different focusing of the attention from that required elsewhere. Indeed, it would almost seem as though the head of S. Peter belonged to an earlier period of El Greco's career than the rest. I do not suggest that this is actually the case because such diversities of manner often appear in a single work by the master; but it is at least clear that whilst the head of S. Peter is reminiscent of earlier work (even of his Italian training), the whole of the distance was painted in a manner already prophetic of his latest and fullest development.

The Crucifixion [PLATE I], again, is one of several variants, of which the nearest is that in the church of S. Nicholas at Toledo, though Mr. Harris's is much the larger and more important of the two. Like the picture at Toledo, it belongs to El Greco's latest period (1604-1614). It is indeed a superb example of El Greco's art, when in the course of a long life he had completely purified it of all extraneous elements. There is here nothing that is merely explanatory and descriptive; every stroke of the minutely executed painting tends to build up, out of an immense complexity of forms, a single vividly apprehended unity. In the Christ, for instance, everything is subordinated to the perfect realisation of a single rhythm pervading the whole figure. All the outlines of the form, all the minute emphatic notes of light and shade tend to the same result, namely: the vivid realisation of the interplay of lines of direction, and the significant sequence of planes. The movement is emphasised and upheld by the astonishing design of the sky with its sudden breaks of luminous whites upon a deep blue gloom. And as so frequently in El Greco's work, the strange vision of his adopted city of Toledo appears beneath, to heighten and intensify the tragic splendour of the conception. In this, as in all his latest works, the chiaroscuro tends to break down through the very intensification of its contrasts into something that has no longer the effect of light and shade as defining form, into something which becomes a direct and vivid evocation of lines of stress.

Both of these pictures illustrate the extraordinary nature of El Greco's genius—his strangeness and isolation in the history of renaissance and modern art. It would scarcely be too much to say, indeed, that his is the most isolated figure in the whole history of European art. The mere fact that for some centuries he was regarded, on

Some Pictures by El Greco

the evidence of his pictures, as a madman, and is only now, after more than 300 years, beginning to be clearly understood, is a proof of his unique situation. And yet, in spite of his isolation as an artist, he was not only extremely receptive of the ideas of his time and of his adopted country—so that no one has expressed the Spanish temper more profoundly—but he even took over many of the formulæ of artistic expression current in his day.

It is this contrast between what was native to his genius and what he absorbed, more or less consciously, from his surroundings, that makes his pictures so often puzzling and difficult to understand. Thus the ideas that seem to have been presented to El Greco's consciousness, the ideas which formed the nucleus of his designs, were taken from the fervent and exaggerated religiosity of 16th and 17th-century Spain. This morbid and over-emphatic religious fervour took on, in its extreme abandonment of feeling, an expression which strikes us as rhetorical and unconvincing. In the *S. Peter*, for instance, the clasped hands, the upturned eyes, and the drawn mouth, are all commonplaces of 17th-century pictorial rhetoric, are all such as might occur in the works of the Italian Academics of the time. The angel on the tomb is, regarded as illustration, frankly melodramatic. In fact, in all that concerns the dramatic elements of the painting, there is nothing to distinguish this from hundreds of examples of later renaissance art. In the figure of the Magdalen alone, even as regards its descriptive aspect, El Greco has thrown aside the formulæ of his day, and has created a figure entirely foreign to his time, a figure which has the undemonstrative and concentrated force of some primitive artist. It is a figure which one might rather expect to see in a work by Signorelli than among any of El Greco's contemporaries.


But when we pass from illustration to design, from the associated ideas which the figures and

their poses, in actual life, suggest to us, to that which the forms regarded in themselves and in their mutual relations, arouses in us, we pass into a world as far removed as possible from that of later renaissance art. The principle of El Greco's design has its analogy only in very early art, or in the work of those artists of to-day who have sought their inspiration in El Greco's own works.

We can never know how far it was conscious or unconscious on El Greco's part, but it is quite evident that the whole trend of his development lay in the direction of discarding all elements that had merely illustrative and secondary value. He seems to have realised with advancing years more and more clearly wherein the peculiar power of pictorial art lay, to have seen that its greatest effect upon the imagination is produced by the interplay of planes and the balance of directions. A very curious instance of this occurs in the painting of the tomb in *The Penitence of S. Peter*. Regarded as mere representation this becomes illogical and absurd. For the line of direction at one angle of the tomb breaks through the actual shape of the tomb and is carried down, as it were, into the ground; as though the direction of stress could only be given by prolonging the line into the surrounding space. No less remarkable is the evidence both here and elsewhere that light and shade is used quite arbitrarily with a view to the emphasis of such lines as seemed to him most expressive of movement. In the head of the Christ in *The Crucifixion* a similar carrying through of a line of movement may be observed.

Such are the ideas which dominate the most recent developments of modern art. El Greco's principles of emphasis and distortion are the basis of most modern researches into the nature of expressive form, and it must always remain to us something of a marvel that the pupil of Tintoretto and the forerunner of Velazquez should have had the power alone and unaided to attain such a profound sense of abstract form.

AN ELIZABETHAN PORTRAIT BY LIONEL CUST

FTER a long subservience in rotation to the Italian schools, the primitives, Flemish, German, Italian, or French, to the 18th-century British School, or to the French school of the 19th century, the minds of amateurs and of dealers have begun to consider the attractions of the Cinquecento. Even the much-despised costume portraits of the Elizabethan period have been discovered to be of considerable interest both from the artistic and the historical point of view. Before long we may expect the *dernier cri* of

snobisme in art to be the possession of a Marcus Gheevaerts or a Paul Van Somer instead of a Hogarth or a Romney.

So little is known as yet about the pictures of the Elizabethan age, that any attempt to sort them out and group them according to artists is practically tilling virgin soil.

An instance is given here of a portrait which is decidedly of some interest, although the style is exaggerated and affected, as the costume and accessories somewhat overshadow the actual personality of the sitter.



ERRATUM.—AN ELIZABETHAN PORTRAIT.—
For Marcus Gheevaerts read Marcus
Gheeraerts throughout the article.



(B) THE PENITENCE OF S. PETER, BY DOMENICO THEOTOCOPULI. THE PROPERTY OF MR. LIONEL HARRIS, THE SPANISH ART GALLERY

Some Pictures by El Greco

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(B) THE PENITENCE OF S. PETER, BY DOMENICO THEOTOCOPI. THE PROPERTY OF MR. LIONEL HARRIS, THE SPANISH ART GALLERY



PORTRAIT OF RADCLIFFE, EARL OF SUSSEX. MR. HENRY HARRIS'S COLLECTION

AN ELIZABETHAN PORTRAIT

An Elizabethan Portrait

At one of the big portrait sales at Christie's some ten years ago or so, there appeared on the walls a full-length portrait of a young man clothed entirely in silver and white, with a helmet to which was affixed a *panache* of imitation silver feathers thickly studded with jewels; the picture bore an inscription in cursive letters *Amando e fidando troppo sono rovinato*, a conceit familiar to an age of artificial literary expression, as well as somewhat obscure symbolism. The portrait, which excited some attention, was purchased by Mr. Henry Harris, of Bedford Square, in whose possession it has remained ever since.

By a curious chance the early history of this portrait can be stated without doubt. In the inventory of pictures belonging to John, Lord Lumley, at Lumley Castle, drawn up by his steward and begun in 1590, there is included among the full-length portraits "The Statuarie of Robte, Earle of Sussex, Anno 1593." This portrait was not one of those sold after the death of John, Lord Lumley in 1609, but remained at Lumley Castle until 1785.

A writer in the "Literary Cabinet", about that date, describing the pictures at Lumley Castle, mentions this portrait as in the "Little Dining Room".

Thomas Ratcliffe, earl of Sussex, full length in white armour and gold breeches, a staff in his right hand, his left resting on a sword. Helmet with an enormous plume on a table: inscribed *amando e fidando troppo son ruinato*.

The identity of this portrait with that belonging to Mr. Henry Harris is incontestable. At the sale of the Earl of Scarborough's effects at Lumley Castle in August, 1785, this portrait was included in the fourth day's sale.

32. Whole-length portrait of Radcliff, Earl of Sussex, in armour. 10.10.0.—Terry.

The subject of this interesting portrait is stated quite correctly in the Lumley Castle inventory of 1590 onward. Robert Ratcliffe, Viscount Fitzwalter, born about 1569, was the only son of Henry, fourth Earl of Sussex, whom he succeeded as fifth Earl of Sussex in 1593, the same year as that in which this portrait was painted. He was subsequently a well-known figure at the courts of Elizabeth, James I and Charles I, and died in 1629. The portrait represents him at the age of twenty-four, by which age he had evidently experienced the vicissitudes of love and life in a true Shakespearean sense. Like his slightly junior contemporary, Henry Wriothesley, third Earl of Southampton, Sussex was a patron of poets and men of letters. In 1592 Robert Greene issued the "Euphues Shadows", by Thomas Lodge, with a dedicatory epistle to Lord Fitzwalter, and in the same year published a romance of his own, entitled "Philomela—The Lady Fitzwater's Nightingale". In 1598 George Chapman prefixed to his famous translation of Homer's "Iliad" a sonnet to the Earl of Sussex. This portrait of the Earl of Sussex is peculiar in

itself, and seems to be different in character to those by Marcus Gheevaerts, who had so large a share of royal and fashionable patronage at this date. It has more the look of an English painter of the period. For this reason it has been suggested that it may have been painted by the famous limner, Nicholas Hilliard, of whom an account appeared in the first number of the Walpole Society's publications. In sentiment and symbolism there is an affinity between this portrait of the Earl of Sussex and that of the young man in the large miniature painting from the Salting collection, now in the Victoria and Albert Museum. There is also an affinity to another well-known large miniature-painting, the portrait of George Clifford, third Earl of Cumberland, K.G., which belongs to the Duke of Buccleuch, and has been reproduced more than once, and again to another group, the limning of the three brothers Browne, at Burghley House.

The points of resemblance, however, are Elizabethan and not artistic. There is no evidence to show that Nicholas Hilliard, who was a goldsmith and seal engraver by profession, ever departed as a painter from the dimensions of a limning. The portrait of the Earl of Sussex has more affinity to the paintings by Marcus Gheevaerts than to the limnings by Hilliard and Isaac Oliver.

It is possible to find Elizabethan portraits of a similar scantling which are evidently the work of the same hand as the Earl of Sussex. These portraits, painted about 1593-5, appear to illustrate a group of young courtiers, the centre of whom was the ill-fated Earl of Essex. There is in fact at Woburn Abbey a large whole-length portrait of the Earl of Essex, in white and silver, which may be the prototype of the whole series. At Welbeck Abbey there is a whole-length portrait of Henry Wriothesley, third Earl of Southampton, who was only about four years junior in age to the Earl of Sussex, and who would have been twenty in 1593, an age borne out by the portrait at Welbeck. Like Sussex, Southampton was a patron of poets and men of letters, and has in his own case gained immortality by his patronage of Shakespeare. A reproduction of this portrait is given in Mr. Fairfax Murray's Catalogue of the pictures at Welbeck Abbey, and also in the illustrated edition of Sir Sidney Lee's "Life of William Shakespeare".

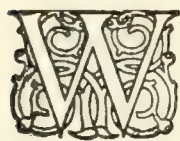
Another painting which may be safely classed with these, is the curious whole-length portrait of Captain Thomas Lee, painted in 1594, and now at Ditchley Park in the possession of Viscount Dillon. A reproduction of this singular portrait is given in the printed catalogue of the Ditchley pictures. In close affinity to these portraits is the whole-length portrait of a young man leaning on a halberd, which was lent by the late Countess Cowper from Panshanger to the exhibition of Old Masters at the Grafton Galleries in 1911, and it is reproduced

An Elizabethan Portrait

in the admirable illustrated edition of the catalogue of this exhibition as Plate xxxvi. This appears to be an Elizabethan portrait, though by a different hand. It is thought worth while to bring these notes together in order to assist the classification of the portraits of the later Eliza-

CHOTSCHO

BY LAURENCE BINYON



HAT an astonishing collection it would appear, if all the treasures of art and antiquity which have been recovered from oblivion during the past hundred years were brought together in one place! Most people hardly realize what an amount of first-hand knowledge of ancient art has been revealed to us of which our great-grandfathers, and even our grandfathers, knew nothing. Egypt, Assyria, Greece: of the antique art and civilization of these and other nations how much that was unsuspected has been, and still is being, brought to light! Now it is the turn of Eastern Asia. Since 1897 a number of expeditions, English, German, French, Russian and Japanese, have been busy in Turkistan, and have brought back to Europe stores of paintings, sculptures, and manuscripts, the full value and importance of which cannot yet be estimated. If works of really great art are few among them, still this mass of material combines to illuminate whole phases of the history of early Buddhist art; it discloses the remains of civilizations whose existence had been ignored, and it helps us toward a better knowledge both of Indian art and of the art of one of the great creative periods of the world, the T'ang period of China.

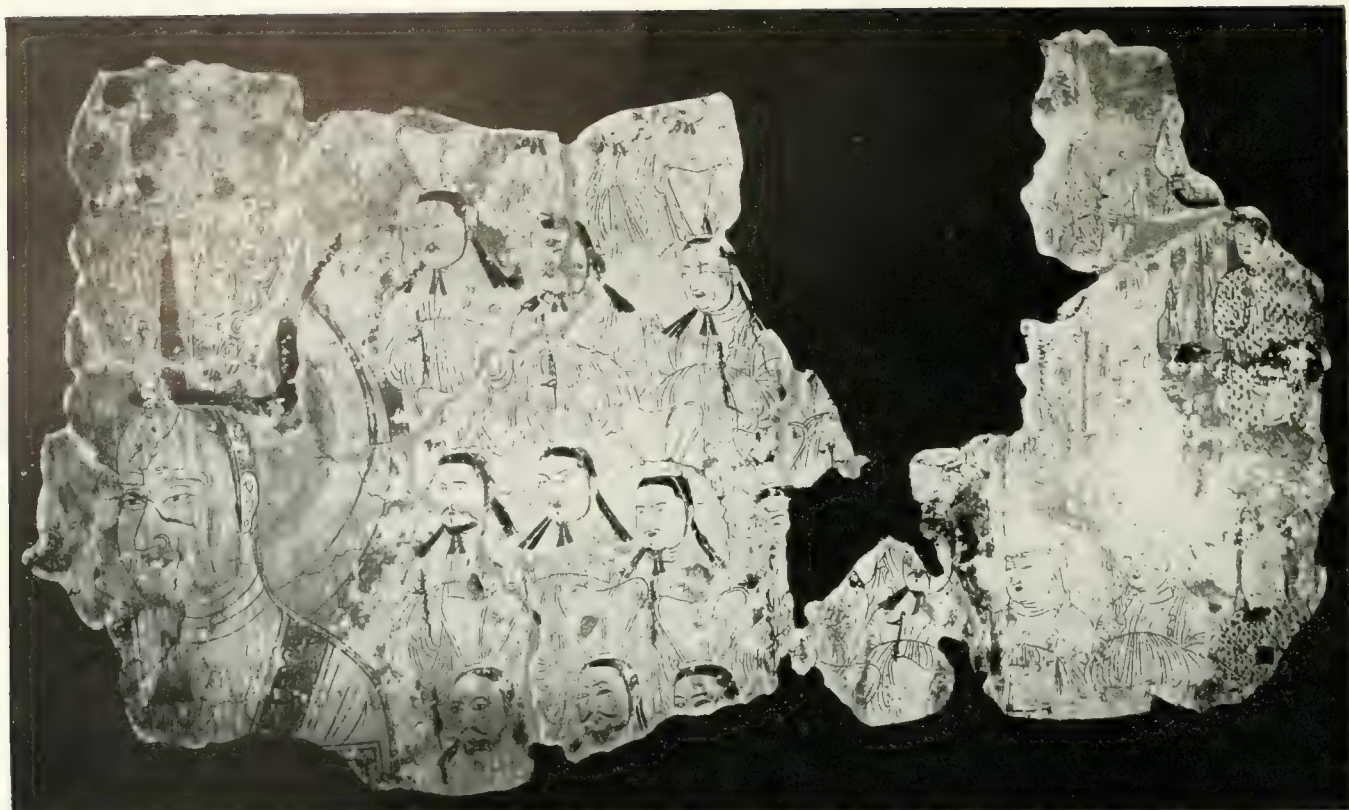
Of these missions, which have explored so many sites on what was formerly the great highway of communication, bordering the desert, between India and China, that which was undertaken by Dr. von Le Coq in 1904, following up the mission of Professor Grünwedel, is one of the most important in its results, as visitors to the Ethnographical Museum at Berlin have realized. The work in which Dr. von Le Coq has published the discoveries of his expedition is now before us;¹ and before giving some account of it I must first pay a tribute to the truly magnificent manner in which it has been produced, all the more praiseworthy in view of the moderate price. The portfolio measures about 24 in. by 20 in., so that the scale of reproduction is really adequate. There are seventy-five plates, of which no less than forty-five are in colour, and these last are among

¹ *Chotscho*. Facsimile-Wiedergaben der Wichtigeren Funde der ersten Königlich Preussischen Expedition nach Turfan. Herausgegeben von A. von Le Coq. Berlin (Dietrich Reimer). 1913.

bethan period, prior to the later or better known developments in the Jacobean era under Paul van Somer and Daniel Mytens. Mr. Henry Harris's portrait of the Earl of Sussex, having an undoubted pedigree from its date of painting, affords a good starting-point for such researches.

the most successful colour-reproductions that have been made in Europe. The editor has written a brief account of his journey and a full description of the sites explored, as well as of each object reproduced.

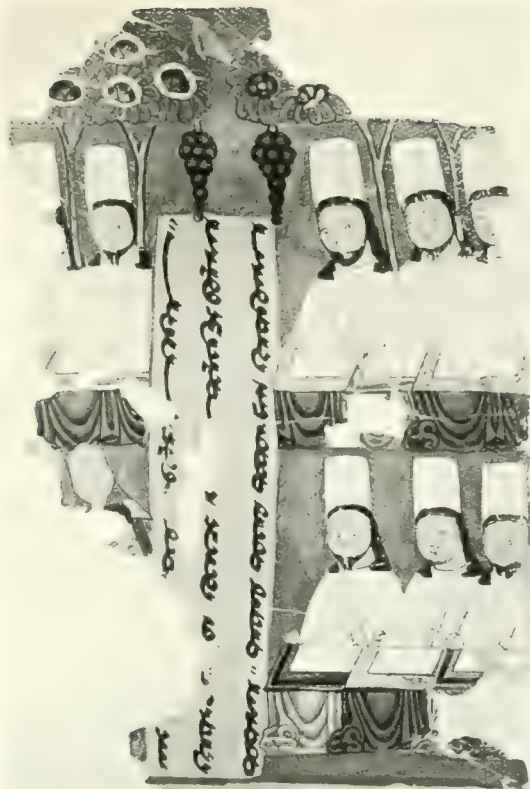
Chotscho, the city of the Turfan oasis from which these remains were recovered, appears to have flourished from about the 5th to the middle of the 9th century, when it was destroyed by Kirghizzes: It enjoyed a sort of rehabilitation after this, but the Mohammedan conquests finally extinguished it. It was a strongly fortified town, containing little but monasteries, temples, stupas, and tombs. We do not know precisely who the inhabitants of Turfan were, but some of them certainly belonged to the Indo-European stock, having blue eyes and ruddy complexions. Dr. von Le Coq lays some stress on the fact that they got their art and their culture from the west and south-west, and not from the east—from India and Persia, rather than from China, though possibly—I write with deference to so high an authority—he underrates what Chinese element is to be found in the art of the country. As in all the recently explored sites of these regions, Buddhism was a dominant influence. According to Dr. von Le Coq, the religion came to Turfan not only by way of Bactria and Gandhara, but also direct from India. But a peculiar interest of Chotscho lies in the relics of Nestorian Christianity, which began to be influential about the 7th century, and the much more important relics of Manichaeism. In the 8th and 9th centuries the city was possessed by the branch of the Turkish race called Uigurs. About the middle of the 8th century the king turned Manichaean, and doubtless drew many of the Buddhist population with him. To Manichaeism would be due the Persian influence shown especially in the fashions of clothes, textiles and horse-trappings. Mani himself may have visited these regions, and one of the most interesting of the discoveries is the fragment of a wall-painting representing apparently Mani and his disciples [PLATE I, A]. Outlined with a flowing brush on a white ground, the figures of this fresco are disposed in a rhythmical system of lines which to my eyes betrays a strong affinity with early Chinese art; and I cannot see how this painting can be related to any Byzantine tradition, as



(A) MANICHEAN WALL PAINTING IN THE CENTRE OF THE COMPOSITE HALLS OF GROUP "K", CHOTSCHO (108.5 x 88 CM.)



(B) FRAGMENT OF A WALL PAINTING IN THE ANCIENT STYLE FOUND IN CHOTSCHO (202 x 91.5 CM.)



(C) FRAGMENT OF A MANICHAEN MINIATURE WITH TURKISH TEXT, FOUND IN THE NORTHERN CHAMBER OF GROUP "K", CHOTSCHO (17.2 X 11 CM.)



(D) PAINTING FOUND ON THE PLINTH OF A STATUE OF BUDDHA IN RUIN "RUSSISCH 2" NEAR CHOTSCHO (67 X 58 CM.)

has been suggested. The teacher himself is a majestic figure (unfortunately only the bust is preserved), drawn on a much larger scale than the white-robed men and women, priests or initiates, who stand near him in reverent attitude, with hands folded in their full sleeves. One or two figures of the laity at the broken edge of the fresco are seen in coloured garments. Even more curious are the pages (Plate 5) from a manuscript book of Manichaean ritual (a book which was bound, in Western fashion) having miniature paintings beside the text. On one page we see rows of scribes in tall white caps writing [PLATE II, C]. Some appear to have a pen in either hand, which Dr. von Le Coq attributes to an oversight of the painter, but probably the second "pen" is a knife or an instrument for holding the paper straight, just as we see in pictures of mediæval scribes in Europe. Nowhere the figures are conceived in modelling, not outline; this and the drawing of the flowering trees under which they sit, as well as the bunched folds of the dresses, point clearly to vestiges of Western, probably Byzantine, tradition. On the other hand, the second page reproduced, with its three seated figures, one holding a lute, is almost entirely Asiatic in design. These pages may count as the earliest examples known of Persian miniature-painting—or of what was to become that art—and are therefore of the greatest interest as a document. But the remarkable feature of the art found in Turfan is the great variety of styles it presents. What are we to make of the fragment of a fresco found in a Christian temple (Plate 7), presumably of Christian origin? It seems to illustrate some story. A teacher, beardless, but with close-curling hair, and wearing a short mantle over a long robe, holds a kind of censer, and seems to address two men and a woman, who stand as if abashed before him, each with a spray of leaves in one hand. Above the figures the breaking of the fresco has left only the fore-legs of a stamping horse. Not only the story, but the style of the lightly sketched painting and the costumes are enigmatical. The figure of the teacher reminds us of nothing Asiatic at all; it seems to belong to some lingering school of late classical art; yet the other figures do not wholly confirm this impression, and the woman especially, with her tall, slender figure, reminds one of early Chinese paintings and friezes. Compare the Chinese painting of a lady kneeling (Plate 44). In total contrast with such art, the Bodhisattva on Plate 13, strongly outlined and vigorously coloured, strikingly recalls the art of Ajantâ. The most imposing of the remains are the series of great frescoes on a red ground, reproduced on Plates 17 to 29, which have been set up on the walls of the museum at Berlin. In each of these "Pranidhi" or Adoration scenes is a great central figure of Buddha with smaller figures—Lokapâlas, Brahmins, monks, warriors, and devotees—on

either side. These frescoes are strongly Indian in character, with a local modification, and though not of the finest type of Buddhist art, are of the highest ethnographical interest, showing vivid portraiture of various racial types of Central and Eastern Asia, some of which may be paralleled in photographs taken to-day.

I have no space to write of more than a few of the paintings (not to speak of sculpture, textiles, etc.), and can only mention one or two others of special interest. Plate 10 shows us a wall-painting of somewhat archaic, provincial style, in tones of purplish grey and dull blue [PLATE II, D]. This is unlike anything else in the series. Unique again is the portrait of three Uigur princes (Plate 12) with elaborate large floral design. Some have thought this Chinese; but to me it appears to have only a slight connexion with true Chinese art and to belong rather to some middle-Asiatic tradition [PLATE I, B]. On Plate 40 is given the Hariti with children, about which M. Foucher has written so charming an essay under the title of "La Madone Bouddhique". It is a great pity that this attractive picture is so damaged. I note that the lozenge-pattern on the dress reappears in the beautiful 8th-century Japanese painting of Kichijo in the Yakushiji Temple. The same pattern is also found on dresses in the most interesting fragments of secular paintings reproduced by Grünwedel in his work² on the earlier expedition to Turfan (figs. 665 and 666). We must equally regret the damage done to the wall-paintings illustrating some story of a child carried off by a phoenix, reproduced on Plate 15. The fragments suggest designs of vigour and beauty, with that instinctive feeling for motion and play of rhythmical line which seems to belong to the special genius of the art of the Further East, in spite of the manifest Indian element. The headless but fine statue (Plate 53) seems to be of almost pure Gandhara style.

Who were the artists who made these Turfan paintings and sculptures? Of what races, of what schools? Were they foreigners or natives? Could we answer these questions with certainty we should indeed have precious clues in our hands. Professor Hirth in his well-known essay "Ueber Fremde Einflüsse in der Chinesischen Kunst" cites a Chinese work published in 1365 A.D., which particularized the technique of the painters of Turfan; and we cannot doubt that in the earlier and more flourishing period, to which the remains now at Berlin belong, a local school was active and vigorous. But we must remember that Turfan in the 8th and 9th centuries was on the high road of communication between the east and west of the continent; and we know from Chinese records what a constant ebb and flow there was of people from the western regions to

² *Allbuddhistische Kultstätten in Chinesisch-Turkistan*, Berlin, 1912.

and from China, and what interest the diversity of types and costumes aroused among the Chinese. Even in Japan we know what a varied assortment of things, showing forms and patterns belonging to different parts of Asia, was contained in the collection of furniture preserved since the 8th century in the "Shosoin". Much more should we expect a mixture of elements here in Turkistan. But in the question of what is called "influences" we must distinguish. We may find all sorts of features, such as motives of decoration, subject-matter, etc., in one art which are borrowed from another art. Yet the art which borrows may be far more original than the one which lends. In Asiatic art of this period we find many and diverse floating elements derived from India, Persia, and Greece. Buddhism served to gather together these mixed ingredients, but it was in China alone that these were fused into an art inspired by creative design, from which great masterpieces could flower. The art of schools like that of Turfan we should expect to have fundamental affinities with that of China, and I should conjecture that this native style, uninfluenced by Buddhism, appears in the "Mani" fresco, as also in the paintings reproduced by Grünwedel, to which reference has already been made. But it does not follow that the Buddhist paintings were not produced by the same school. We

know from Chinese and Japanese art that painters will paint Buddhist subjects in the accepted Buddhist style (impregnated from first to last with Indian character), but when painting secular subjects use a quite different manner. So it may have been in Turfan. It is possible, of course, that Indian painters may have worked there, since there were thousands of Indian monks living in China at the time, or passing to and fro, and among them were doubtless painters. Yet it seems much more likely that the great series of Prapitthi scenes, for instance, with their portraiture of local types, was the work of Turfan artists.

I feel that only a series of reviews by a number of special students could do justice to the manifold interests of this fascinating work. Of the religious, linguistic, and ethnographical questions involved I am quite incompetent to speak; and it is with diffidence that I offer these few notes on the art of Turfan, seeing that so much study has yet to be done before we can arrive at anything like sure conclusions. Meanwhile we owe a great debt to Dr. von Le Coq for publishing, in so splendid a manner, these rich materials for study.

[The illustrations are from photographs by the kind permission of the publisher, Dietrich Reimer.]

OXFORD

BY REV. A. C. HEADLAM, D.D.



WE have to thank the enterprise of Messrs. Batsford and the energy of Mr. Aymer Vallance for an attractive and well-produced book on the old Colleges of Oxford.¹ The publishers have been lavish in their illustrations and the general appearance of the work is excellent. The letterpress shows abundant signs of careful research, and Mr. Vallance exhibits a genuine love and enthusiasm for what he admires.

There are certain features of the volume which demand particular praise. The series of historical illustrations and drawings is remarkably good. To take an example, we have in relation to New College, a view by Chandler in 1463, a view by Bereblock in 1566, the view from the west, by David Loggan, in 1675, the approach from the west, drawn by E. Nattes in 1804, and another of the same date from the north-east; we have two views of the garden, one about 1730 and one in the 19th century; we have a number of drawings of detail by Pugin, Buckler and others, and we have two excellent full-page photographs re-

produced in collotype. There is a similar wealth of illustrations about every other college. The work provides, therefore, for all who love Oxford (and who does not?) an admirable history and memorial of the place.

Mr. Vallance, too, exhibits other merits. He has an able article on the development of the college. As long as he is dealing with Gothic, his criticisms are often just and informing, and he understands the meaning of what he is describing. A particular merit lies in the interest he displays in the specimens of various forms of craftsmanships in which Oxford is particularly rich. We have said quite enough to show the value of the work.

But it must be clearly recognized that it has very definite limitations. It will not be able to claim to be the standard work in the future of the architecture of the Colleges. There are no plans given showing the work of different periods; there are few or no original drawings. We do not feel that there are many signs of original architectural research. But above all Mr. Vallance has limitations which entirely prevent him from being an adequate historian of Oxford Colleges or Oxford architecture, for his sympathies are entirely limited to Gothic, and no one with such limitations can

¹ *The Old Colleges of Oxford: their Architectural History illustrated and described.* By Aymer Vallance, Oriel College, M.A. B. T. Batsford. £4 4s. net.

understand what Oxford is. For the beauty of Oxford arises not from its Gothic alone, but from the harmonious blending of the work of many periods and styles. The view from any distant hill of the city has as its central feature the spire of S. Mary's and the dome of the Radcliffe, and it is the contrast and the harmony of these two superb examples of different styles of architecture which make the unique beauty of the scene. And this blending of different styles is only symbolical of what the history of Oxford means. The architectural heritage which combines the work of so many centuries, from the old tower of S. Michael's and the remains of S. Frideswide's Abbey to the new buildings of Magdalen and the science laboratories in the parks, is paralleled by the life of Oxford, which has preserved memories and traditions of the Middle Ages and is ever harmonizing them with modern thought. But Mr. Vallance seems to be a mediævalist in thought and in architecture, and to him half of life and of art is wanting.

An illustration may be taken from his remarks about All Souls College:—

It is true Nicholas Hawksmoor's new buildings at All Souls' were subsequent, not being finished until 1756, but they offer such an abject misrepresentation of all that is noblest and best in mediæval architecture, that they could have excited nothing but disgust, nor have acted otherwise than as a warning at all hazards to eschew Gothic in the future.

And again:—

The north court, to make way for which the ancient cloister had to be demolished, was designed by Hawksmoor. An admirer has described its style as "the mixed Gothic", and not inaptly, if thereby is understood a hopeless misconception and confusion as to the barest rudiments of mediæval architecture. It is, in fact, a puerile caricature of the kind that only brings the noble name of Gothic into contempt. The whole of the north side is occupied by the Codrington Library, 200 ft. long. It was begun 3rd May, 1715, but not finished until 1756. The authors of this bizarre building, with its "Grecian" interior, imagined themselves to be reproducing, *mutatis mutandis*, the college chapel. The travesty is consummated by an ante-library to match the ante-chapel.

It is difficult to imagine a more prejudiced or unintelligent criticism than this. Apart from the turrets, which are not entirely successful, the large quadrangle of All Souls is one of the best-proportioned buildings in Oxford, and the Codrington Library one of the finest rooms in the country. The architect of the 18th century did not imagine that he was reproducing the College Chapel, but he built in the fashion of the day, and with all the constructional skill at his command, a building admirably fitted to the purpose for which it was designed. But he had to adapt it to the existing buildings, and he has shown consummate skill in making the new work harmonize with the old. The architectural view is completed by the spire of S. Mary's, the Radcliffe Library, and the old schools lining the fourth side of the quadrangle, each in its way a typical example of the period when it was built, and the general effect

marked by the harmony of difference makes one of the finest building groups in the world. The restorers and enlargers of All Souls have shown remarkable discretion. They have preserved for us the front quadrangle unspoilt and the fabric of the chapel. It is obvious from old illustrations that the hall and cloisters were insignificant and unworthy of the rest. It was natural to substitute new buildings for them, while all that was best in the old college was preserved. The 18th century in fact continued the tradition of the college and added the best that it could to that tradition.

And the architectural tradition corresponded to a new ideal. Dr. Clarke, whom Mr. Vallance speaks of so disparagingly, wished to make the college the home of all learning. Its members had helped in the foundation of the Royal Society, and the mediæval ideal of the college was to be extended and strengthened by a conception of the college ideal very much in advance of much which the Oxford reformer of the 19th century had conceived.

Nothing of this does Mr. Vallance realize, and it must be recognized that his conception of Oxford is as one-sided as would be the work of a writer on Florence who saw no beauty in the Pitti Palace and took no interest in the work of Michelangelo. We agree with Mr. Vallance in his admiration for the work of William of Wykeham and the development of Oxford Perpendicular; but there is a beauty too in the meadow-buildings of Magdalen, in the Chapel of Trinity, in the Radcliffe, the Sheldonian, the library of Christ Church. It is the unifying of all together that makes the beauty of Oxford.

Oxford is one of the beautiful cities of the world. I have seen the view of Cairo from the citadel, of Damascus from the slopes of Lebanon, of Constantinople as you approach it by sea, of Rome from San Pietro in Montorio and Florence from Fiesole, and always as I go back to Oxford the sight of its domes and spires rising in the misty atmosphere of the river-valley, with its rich green setting, seen from Headington or Wytham or the slopes of the Foxcombe Hill, seems to me equal to any of those great views where nature and art have united together to build up a scene enshrining all that is most lofty in human aspirations. Oxford is a priceless possession for the country, and we may be pardoned if we attempt for a few moments to analyse the cause of its beauty and to consider how it may best be preserved.

And first its surroundings. Newman in his "Sketches of University History" tells a well-known story of a conversation he once had in a coach with an academical luminary who we believe may be identified with Coplestone the great Provost of Oriel. This is his narrative:—

I recollect a conversation I once had on this very subject with a very eminent man. I was a youth of eighteen, and

Oxford

was leaving my university for the Long Vacation, when I found myself in company in a public conveyance with a middle-aged person, whose face was strange to me. However, it was the great academical luminary of the day, whom afterwards I knew very well. Luckily for me, I did not suspect it, and luckily, too, it was a fancy of his, as his friends knew, to make himself on easy terms especially with stage-coach companions. So, what with my flippancy and his condescension, I managed to hear many things which were novel to me at the time, and one point which he was strong upon, and was evidently fond of urging, was the material pomp and circumstance which should environ a great seat of learning. He considered it was worth the consideration of the Government whether Oxford should not stand in a domain of its own. An ample range, say four miles in diameter, should be turned into wood and meadow, and the University should be approached on all sides by a magnificent park, with fine trees in groups and groves and avenues, and with glimpses and views of the fair city, as the traveller drew near it. There is nothing surely absurd in the idea, though it would cost a round sum to realize it. What has a better claim to the purest and fairest possessions of nature than the seat of wisdom? So thought my coach companion; and he did but express the tradition of ages and the instinct of mankind.

I suppose any Oxford resident who reads this sighs for what might have been. All along the Iffley road, in S. Clements and Cowley, mean and ill-built houses have spread. The north of Oxford has become a home of villa residences; the long line of houses is creeping along the Seven Bridges Road. Hincksey and Headington Hill and Foxcombe Hill have become suburbs. Something has been done to preserve open space. The parks and the College cricket grounds have saved the valley of the Cherwell. Private enterprise has secured the top of Shotover. But always the building is spreading, and wherever land is available houses good or bad spring up. We long for the park with its great avenues and vistas stretching for miles in every direction. That is not possible now; we cannot keep out railways and houses. But may we not plead for what is possible? Why should not the University and the City unite in promoting a great town-planning scheme for Oxford and its surroundings? A little forethought, united action, a wise and well-devised scheme, houses placed where they will not injure the view and built with some regard to their appearance, open spaces left, coal-yards and other unsightly adjuncts well shielded—all this is possible; it means the employment of wisdom and not wealth; it might easily be made a commercial success. Is there no one wise or energetic enough to promote such a scheme?—the Colleges and local landowners might co-operate. By preserving much of the space open they could continually enhance the value of the buildings, and travellers who approached Oxford by rail or road might be spared the ugly surroundings which spoil one of the most beautiful of cities.

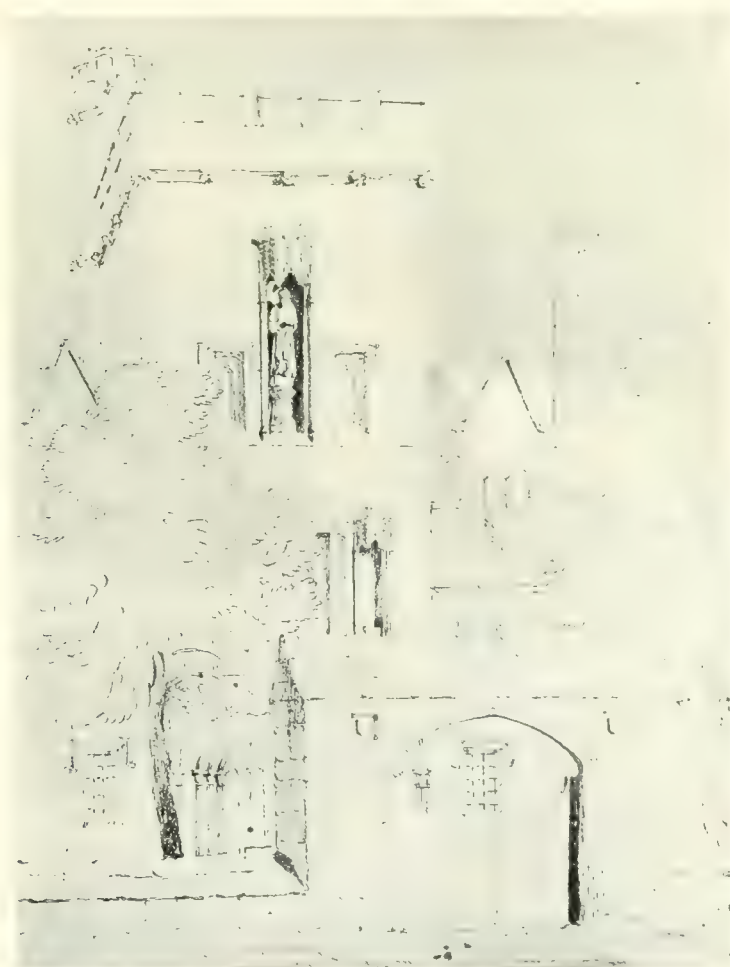
There is one feature in the arrangement of Oxford and of other old cities that adds much to its beauty and is often forgotten. A mediæval city was confined within walls. The result of that was that it could not waste space unnecessarily on streets.

The traffic demanded a broad way to the principal gates. The life of the Italian cities or the requirements of the market necessitated one or more squares or piazzas; but the great number of streets were narrow. It is the contrast between the great piazza of the Italian city with its array of public buildings and the narrow approaches with their picturesque vistas that create so much of their beauty. At Oxford it is the great unbroken sweep of the High Street with the narrow lanes running into it that is so effective. There has been no greater outrage on taste perpetrated in Oxford than the construction of King Edward Street with its lodging-houses in the worst style of conventional architecture breaking the line of the street; and the architects who have built some of the more modern buildings in the High have not apparently realized that they should preserve the continuity of its line untouched and adapt their façade to the gentle curve of the street. We have too many straight lines in modern buildings. No really beautiful building should have its lines perfectly straight, and certainly no building in Oxford.

And then there is the problem of style. It is one of the greatest difficulty, because we do not want Oxford to be a museum of Gothic, nor to be filled with dull imitations of the past, but to be a living organism always creating new intellectual movements and enshrining its ideals in harmonious buildings. The old city has to be continuously readapted to newer needs, and we want a reverential conservatism combined with a boldness of creative power. Modern Oxford has made some serious mistakes, but it has not always failed. When first I went up to Oxford the controversy over Magdalen Bridge was being fought. I remember the old bridge, and I have no hesitation in saying that the new and broader bridge is an improvement. There was the controversy over the spire of S. Mary's, in which the president of Corpus was the protagonist. There can be no doubt that the vigorous discussion that was aroused was not useless, and the final result has been a spire which is more beautiful than what it has replaced; and I cannot help feeling that the rather dilapidated mediæval statues are better preserved in a museum than left in a somewhat dangerous position on the spire. There have been some good modern buildings, many passable, some bad. What is needed is primary reverence, self-restraint, knowledge and a sympathy with the spirit of the place. A building should first of all be adapted as well as is possible to the purpose for which it is built, and its construction should be sound and good. But what of its style? We agree with Mr. Vallance as to the failure of the resuscitation of the Early English, and the introduction of anything so exotic as Venetian or French Gothic. We do not want to imitate but to catch the tradition and adapt it to the needs of a newer generation. For college rooms there



(A) GARDEN FRONT OF THE OLD PART OF WORCESTER COLLEGE IN 1820



(B) GATE TOWER OF S. JOHN'S COLLEGE, CIRCA 1820



(A) IN THE BRITISH MUSEUM



(B) IN MR. WILFRED BUCKLEY'S COLLECTION



(C) IN MR. WILFRED BUCKLEY'S COLLECTION

can be no doubt that the Gothic tradition may be used, but we want an architect to work on it as a living style with creative force. For churches and colleges the same tradition is the best, but is it equally right for libraries and laboratories? The Renaissance and Palladian tradition is also a sound tradition. It was never a mere imitation of classical types, but a translation of classical principles to modern needs. The mullioned window which suits a college room is singularly out of place in a laboratory, and none of the finest libraries are Gothic. Merton is an interesting historical monument and the Bodleian is a building of most picturesque beauty. No one would wish to alter either now; but if a new library were to be built it should not be in that style. The Taylor buildings are far more suited for a library and museum than are the group of buildings in the park.

We have wandered somewhat from our text, but all that has been written has been inspired by Mr. Vallance's writing. Like him, we love Oxford, love its mediæval traditions, love its picturesque contrasts. But to us there is something more: there is the continuous creative life which must be always trying to express itself. We could wish that it should do so in harmony with its traditions, and we could wish that the

University and the colleges and the city should show wisdom and reverence, public spirit and wise co-operation in guarding the inheritance with which they have been entrusted. The time has come for a great and far-reaching scheme for dealing with the city of Oxford, the valleys of the Isis and the Cherwell, and the woods and hills that surround them. As year by year our favourite haunts and walks are seized on by the builder we feel some restraint and control is necessary. We can no longer have the home of the scholar gipsy in its old-world simplicity. The picturesque cottages by the canal are gone, and an ugly warehouse has taken their place. The inhabitants of Iffley must have their coal wharf. These things must be. We cannot prevent them. But order and system and wise planning can be introduced. The married tutor must have his home, and the professor will want to live on the slope of the hills, but let roads and houses and gardens be wisely planned. The workmen's dwellings may be a garden suburb; the engineering laboratory need not be placed in the middle of the University Park, and a wise and thoughtful architect can learn in reverence the spirit of Oxford tradition. Let public funds and private munificence combine to preserve and adorn and create a new setting for the historic Oxford and its past.

THREE ELIZABETHAN GLASSES BY BERNARD RACKHAM



ONE of the most interesting pieces in the glass collection of the British Museum is a short-stemmed goblet bearing the date 1586 and the words "IN : GOD : IS : AL : MI : TRVST" engraved with a diamond round the bowl [PLATE, A]. The glass is figured and briefly described by the late Mr. A. Hartshorne in his work on "Old English Glasses".¹ The bowl is of semi-ovoid form, encircled by two fillets applied in relief and each bordered by two threads of opaque white; the ends of the fillets are not drawn out in trailing points overlapping one another, as is usually the case with glasses decorated in this manner, but are neatly broken off with square ends. The band between the fillets is occupied by the lettering, forming a girdle round the middle of the bowl. Engraved at regular intervals above this are the date 1586 and, twice over, the initials GS united by a knotted cord, separated by three panels incurved at the ends and filled with leafy scrollwork in which the influence of the Near East is apparent. The lower part of the bowl is engraved with "false gadroons". A short stem with a gilt reeded knop between two collars connects the bowl with the foot, which is also

engraved with formal ornament. The material of the goblet is of a pale amber-coloured tinge, flecked with small bubbles and striations. The surface has an almost oily smoothness to the touch.

Mr. Hartshorne speaks of this glass as probably the only survivor of its kind, but since the publication of his book three pieces of similar character have come to light. One is mentioned by Mr. Edward Dillon² as having been broken in pieces a few years ago in a saleroom; it was dated 1584. Two others, dated respectively 1580 and 1581, have lately come into the possession of Mr. Wilfred Buckley.

The earlier of these [PLATE, C] was sold at Christie's in 1891 in the collection of Mr. Edward Hailstone of Walton Hall, in the catalogue of which it was included under the heading of Venetian glass and stated to have been a present from Lady Georgina Smythe to Horace Walpole. It is smaller than the British Museum goblet, and differs from it also in the widely flaring shape of the bowl; it is similar to it in the colour and quality of the material and in the construction of the knopped stem and foot, though the former is without gilding and the latter unengraved. The principal decoration of the bowl is formed by the

¹ Plate 27.

² *Glass*, p. 309.

Three Elizabethan Glasses

initials A F corded together, repeated, and the date 1580, set at equal intervals from one another with arabesque foliage between, similar in character to that on the glass already described. These motives are separated by a narrow band of meander pattern from a row of leafy ornaments placed at some distance below the rim of the glass.

The goblet of 1581 [PLATE, B] differs from the other two in the colour of the material; this is of a pale greenish-blue tone, but otherwise similar in character. In form it is composed of a deep straight-sided bowl, rounded at the base, resting on a high stem with a large reeded bulb in the middle between smaller knops. In the motives of its engraved decoration this goblet is the most interesting of the three. The bowl is divided, above a row of "false gadroons" encircling its base, into two wide zones edged by bands of meander. The upper zone is occupied by a hunting-scene, in which are a unicorn, a stag, and two hounds with a tree between each. The lower zone is divided into three compartments, having between them a spray of foliage of the type common to all these glasses. The compartments are filled respectively with the inscriptions "IOHN" "DIER

"IONE" 1581" and the arms of France and England quarterly as borne by Queen Elizabeth. The foot of the goblet is also engraved with gadroons placed obliquely.

It remains now to discuss the origin of these glasses and the significance of their decoration. The latter point may be dealt with first. Mr. Hartshorne justly remarks that the pious words on the goblet described by him are not unusual on works of this period, the age of Puritanism. A parallel may be found in the inscriptions on the so-called metropolitan slip-decorated earthenware of the middle of the following century. He goes on to suggest that the initials may be those of two betrothed persons, basing his interpretation on the knot uniting the letters. This is, perhaps, to press too far the significance of this feature in the design. In monuments of the Elizabethan period such interlacements are commonly employed to link the initials of a name, while in the case of a betrothal the full initials of both names, and not those of the Christian names or surnames alone, might be expected to be introduced. Nor must too much stress be laid on the occurrence of the royal arms on one of the glasses in an age when the tide of nationalism flowed strongly in this country. The name "IONE" is odd, and is perhaps a curtailment of Jones, such as may occur in the work of any epigraphist too unskilled or too careless to cut his lettering to fit the space at his disposal. On the other hand the right rendering of the inscription may be to read "DIER" not as signifying the vocation of the owner of the cup, but rather as the surname of its joint owners,

named by baptism John and Joan (Jone) respectively.

As regards provenance, the interesting question to decide is whether these glasses were made in England or abroad. That they were engraved in this country seems certain; quite apart from the content of the inscriptions, the character of lettering and ornament, of a type commonly occurring in the arts of the Elizabethan period, is such as to warrant this assumption. That the engraved decoration was intended at the time when the glasses were blown is a conclusion suggested by the applied fillets on the British Museum goblet, which seem as of set purpose to divide the surface of the bowl into zones suitably proportioned for the engraved designs. Further positive evidence of English origin is wanting, unless it be the fact of the glasses having all been found in England.

We must, however, consider in what part of the Continent they might have been made. Amongst glass of the period authenticated as German, Netherlandish, or Spanish their like is not to be found. It is amongst Venetian glasses that their technical qualities are most nearly approached, but if Venice was actually their place of origin, it is strange indeed, in view of the large quantity of 16th-century Venetian glass in every variety preserved in collections, that glasses showing the same peculiarities of form and the same imperfections of material should not have come to light in Italy or elsewhere on the Continent.³ The evidence therefore seems to be wholly in favour of England as their country of origin.

If England, then, was in all probability the land in which the glasses were made, it is certain that they were not fashioned by English hands. A comparison of their refined and satisfying forms with the homely efforts of English glass blowers a century later is enough to dispel all doubts upon this point. It remains, therefore, if possible, to settle the identity of the immigrant glass-blower to whom they are due. The newly published glasses throw no fresh light upon this question, but they do not in any way invalidate the theory of Mr. Hartshorne with regard to their better-known companion. His suggestion is that this glass is the work of Jacomo Verzelini, the fugitive Venetian glass-blower who obtained a patent from Queen Elizabeth on the 15th December, 1575, for making drinking-glasses, "suche as be accustomed made in the towne of Morano". The scanty facts known about the life of Verzelini, or Jacob Vessaline, as he is named in Stow's "Chronicles", are fully set forth by Mr. Hartshorne

³ The nearest analogy among Venetian glasses known to the writer is offered by a vase with elaborate handles in the Victoria and Albert Museum, of sapphire-blue glass of fine quality, which is decorated with diamond-point engraving of panelled ornament somewhat similar in character to that on the glasses under consideration.



A NEW VENETIAN PRIMITIVE IN THE GALLERIES OF THE ACCADEMIA

Three Elizabethan Glasses

and need only be briefly recapitulated here. He was naturalized as an Englishman in 1576. He appears to have set up his furnaces first in London, in the hall of the Crutched Friars at Aldgate. At a later date he seems to have been established in the south-western part of Surrey, a district in which there was already an extensive local glass-industry, that is, if it is right to associate with Verzelini the complaints raised in the year 1586 by the inhabitants of Guildford and neighbouring places against a glasshouse erected by an Italian in those parts. In 1589 he is referred to again by two applicants for a patent, named Miller and Scott, as "one Jacob a stranger dwelling in the Crutched Friars", maker of "all manner of counterfayt Venyse drinkinge glasses". He died

on the 20th January, 1606, and a monumental brass remains to this day marking the place of his burial in the church of Downe, Kent, a place better known in more recent times as the home of Charles Darwin.

The association of the glasses under review with Verzelini is of course conjectural, but when we reflect that the character of the glasses, their substance, form, and decoration are just such as would be expected in the productions of a Venetian working in England with local materials, and that Verzelini was, so far as is known, the only Italian glass-blower settled in England during the period covered by the dates upon them, it must be admitted that Mr. Hartshorne's is a very plausible suggestion.

A NEW VENETIAN PRIMITIVE IN THE GALLERIES OF THE ACCADEMIA

BY GINO FOGOLARI



LARGE *Madonna*, evidently in the style of the Venetian school of the 14th century, has recently been purchased by the Royal Galleries of the Academy in Venice, and deserves notice if only because it is now the oldest picture in this collection. It is painted on a very thick and heavy panel and all of one piece, 1.59 m. high by 1.07 m. broad, supported at the back by two strong stays, and set in a massive frame of which on the outermost fillet is carved the characteristic Venetian double-dentil pattern. The frame is painted in the same black, red and gold tones which are conspicuous in the picture. The great figure of the *Madonna* enthroned, holding her Infant seated on a rainbow within an opaque vescica, with rays emanating from behind his body, fills the whole panel. The Child's right hand is raised in benediction, and his left hand holds a rose. Two diminutive donors kneel on the gospel side, at the Virgin's feet.

In the 14th century it was customary for wealthy Venetian noblemen to place altar-pieces in churches and schools, as *ex-votos*. The central figure was sometimes carved in high relief, while the donors were simply painted on the flat; as, for instance, in the well-known altar-piece dating from 1310 in San Donato at Murano. Old Venetian authors tell us also of a picture hanging above a confession in San Giorgio,¹ having "the shape of an *ancona*", in which appears a S. Peter Martyr on a gold ground with the abbot Bartholomew (1338-1358) kneeling at his feet; and of another picture, originally placed in the passage leading from the church of San Gregorio into the adjoining cloister, where S. Gregory was represented seated against

a gold background, with the abbot Jacometto (†1384) kneeling near him.

The newly acquired panel reminds us at first sight of a large lunette once above the tomb of the Doge Francesco Dandolo (1329-1339) and now in the sacristy of the *Madonna della Salute*; but a careful examination enables us to assume that our picture belongs to a more advanced artistic stage. The Virgin's face is here less hard, and more roundly outlined; and if the holy mother does not yet smile as she will under Lorenzo Veneziano's brush, she is related in style to the figures painted by that artist.

The two angels, holding up the red silk flowered curtain behind the Virgin, though Byzantine in type, are so quick and lively in movement that they recall rather the art of a *Coronation of the Virgin* (No. 227) in the Brera Gallery at Milan. This was originally the central panel of an altar-piece formerly belonging to the church of Santa Chiara, in Venice, in many tiers and compartments representing scenes from the life of Christ, and the legend of S. Francis, together with several prophets. Much ink has been expended over this altar-piece. I will only say that in my opinion it is certainly not by Lorenzo Veneziano, but by an artist who may perhaps have been assisted by some other painter, and was himself still under the influence of Byzantine iconography and its hieratic formalism. The tones which he employed were not soft and rosy, but grey, accentuated by very light local tints. I do not mean to imply that the recently purchased *Madonna* is to be attributed to the same hand as the polyptych of which a part is in the Brera and a part in Venice, but only to indicate the family likeness existing between the two productions.

The new *Madonna* is the best preserved of all

¹ Laudadeo Testi, *Storie della pittura veneziana*, I, Bergamo, 1909, pp. 150, 160, 164.

A New Venetian Primitive in the Galleries of the Accademia

the early pictures in the Venetian Galleries; it really looks like a plate of old shimmering gold, somewhat tarnished by age, and covered with a sort of vitreous enamel, obtained through numerous various glazes and skilfully decocted varnishes; no less precious than gold are the bright red of the gown, the blue of the mantle, the golden-yellow of the Infant's tunic, and the green of the angels' albs.

It must have been the ex-voto of a very important and wealthy personage. As regards the *camaurum*, the little white coif tied under the man's chin, it might perhaps be supposed that the donor was a Doge of Venice; but he does not wear either the Doge's cap or the broad ermine collar with gilded buttons; and he does not wear a red mantle as the Doge used when not in state, but a brown one. Moreover in a mosaic of the 13th century above one of the doors of Saint Mark's, representing the funeral of the Saint, we find several figures wearing the little white cap; and in some ancient miniatures are magistrates wearing a cap, which if

not precisely a *camaurum* is very near one; so I think that in the first half of the 14th century the close-fitting white cap had not yet become a peculiarity of the Doge as it did later, and that our donor was simply one of the most eminent men of the republic, while his wife in her bright red dress was no doubt a noble gentlewoman but not the wife of the prince. Although of very small size, the two figures bear a strongly marked personal character, and their minute features express a sincere religious rapture, a proof that the gift of portraiture was already prominent among very early Venetian painters. Since the panel bears no inscription, it is as yet impossible to identify the two donors.

The picture is said to come from an old Greek Scuola in Venice; but the letters MP ΘV, now partly obliterated, above the Virgin, are the only evidence for this assertion; and we are bound to remember that Greek letters are very common on old Venetian panels—so common, indeed, that their presence is in itself no indication of an especially Greek provenance.

MEDIÆVAL AND LATER ENGRAVED GEMS IN THE BRITISH MUSEUM—II

BY O. M. DALTON

THE cameos described in the present article form two groups, the first consisting of portraits, the second of classical and ideal heads, both of the period of the Renaissance. The greater number of portraits produced in the 15th and 16th centuries represent, as indeed is natural, royal or princely personages, and it is a matter for regret that among those which have found their way into the national collection portraits of English sovereigns are few and of such inferior merit that none of them are included among the gems illustrated in the accompanying PLATE.¹

The small female head cut in outline [PLATE, D] is a work of singular delicacy, and one of the few stones in Sir Hans Sloane's collection which can be placed in the highest class. An English origin is less probable than a French; and as the date is not far from the year 1500, the gem should perhaps be ascribed to a native engraver working at the French Court before the importation of Italians by Francis I; the feeling is not that of Italy but of

Northern Europe. The dark stratum of the onyx has been used with admirable effect in the veil, accentuating the purity of the profile beyond, which has a suggestion of nun-like tranquillity not infrequent in feminine portraits of the late 15th or early 16th century. The identity of the lady is unknown.

The next two gems to be considered [PLATE, M & Q] are very inferior in attraction, but interesting as being, perhaps, of rather earlier date. They are cut in high relief in chalcedony, and as the translucency of the stone is unfavourable to photography are here reproduced from casts. They should probably be assigned to the transition between the middle ages and the revival, but it is difficult to be sure in what locality they were executed. All that can be said is that like the last example they too were in all likelihood produced north of the Alps. The frankly ugly but lifelike male head [Q] has features which at first sight connect it with late-classical art;² but the deliberate effort after expressiveness inclines the balance in favour of the later period, to which the female head certainly belongs.

In the next gem, the René of Anjou [PLATE, C], we have an identified portrait, a strong and realistic work, convincing, and full of character. The king is represented as already advanced in years, wearing a hat with upturned brim, below which is visible either a lining or a closely fitting

² For instance, the kind of love-lock on the forehead, which occurs, for example, in Græco-Roman heads of Cupid.

¹ Members of the royal family represented in the collection are Queen Elizabeth, Charles I, Elizabeth of Bohemia, George III and George IV. There are two portraits of Philip II of Spain. The deficiency in the museum series is redeemed by several remarkable portraits in the royal collection at Windsor, described a good many years ago by Mr. Drury Fortnum (*Archæologia*, XLV, p. 16). Especially worthy of remark are the Henry VIII and the young Edward VI, the Philip II and the Elizabeth, which last ranks with the fine portrait at Vienna. The Victoria and Albert Museum possesses a most interesting three-quarter figure of this queen.

A

B

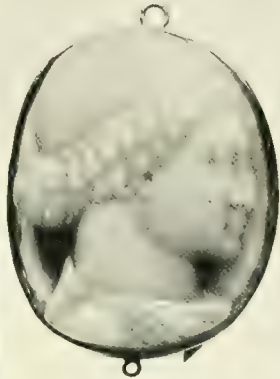
C

D

E



F



G

H



J

K



L



M

N

O

P

Q

Medieval and Later Engraved Gems in the British Museum

cap. The portrait must have been executed during the last five years of René's life (1475-1480). The engraver has not been unsuccessful in rendering the amiable nature of a man at once chivalrous and facile, capable of heroism in affronting danger, but not possessing the tenacity to vanquish persistent evil fortune. If we compare this head with the medals by Laurana and Pietro da Milano,³ we shall respect the performance of the artist, who at this comparatively early period of his art produced a likeness as powerful as this. He is even less of an idealist than Pietro da Milano, and the king's good-natured undistinguished face appears without the smallest flattery; the cameo is a skilful piece of characterization and must be regarded as an important document in the history of engraving upon hard stones. It is tempting to consider it as a self-portrait of a prince known to have essayed his skill in various arts. But former estimates of René's achievement as artist have undergone revision; and though he is still allowed a certain capacity with the brush, there seems to be no evidence that he could ever engrave an onyx well enough to produce such a head as this. Many pictures and miniatures formerly assigned to him are now either known or conjectured to be the work of artists in his employ;⁴ the most conspicuous instance is the triptych known as *The Burning Bush*, in the Cathedral of Aix, since ascribed to Nicolas Froment of Avignon. As we learn from the royal accounts that at least two engravers of gems—Thomas Peigne, or Pigne, and Jehan Castel—were employed at René's court, it seems reasonable to ascribe the cameo to one or other of them, perhaps to the former, who is mentioned most frequently. M. Babelon has remarked that in *The Burning Bush* cameos adorn the armour or the dress of persons represented, while a gem is held by the Child Jesus.⁵ These facts would be almost enough to prove an interest in engraved gems in the south of France during the second half of the 15th century, even were there no record of gem-engravers attached to the court.

The curious head once in the Hertz collection [PLATE, B], in an enamelled gold mount of the 17th century, has been regarded as a portrait of Lorenzo the Magnificent, but the attribution can hardly be maintained. The prognathous face rising from the bull neck is not that of Lorenzo; but its idiosyncrasies are so strongly marked that it should some day be identified. One would con-

jecture that it was engraved quite at the end of the 15th century.

The crowned bust with the long flowing beard [PLATE, A], another Sloane gem, has close analogies with portraits of George Castriota; commonly known as Scanderbeg.⁶ It has a sufficiently close resemblance to the early print in the British Museum⁷ and to the portrait forming the frontispiece of Barletius's "*History*"⁸ to justify a conjectural ascription.⁹ It may possibly be a contemporary work, but perhaps it is more likely to have been executed at the close of the 15th century, when Scanderbeg's fame was still alive in Europe. In any case it must be assigned to an able Italian artist; the face has much individuality, and suggests a character at once astute, determined, and gifted with a sense of humour.

A conjecture may also be hazarded with regard to the onyx portrait head [PLATE, F] representing a young man with his hair bound in a fillet. Though the likeness is not perfect, this gem may be intended for Sigismund Malatesta; the attribution is almost justified by comparison with Matteo de' Pasti's medals and the reliefs in the Tempio at Rimini. It must, however, be admitted that in the gem the contour of the nose is less accentuated, while the lower part of the face is not so strong as it is in these examples; we may perhaps assume that the cameo was executed at an earlier period in life. Though it is far from possessing the charm of Mr. Rosenheim's smaller portrait head of the young Giangaleazzo Sforza, exhibited at the Burlington Fine Arts Club last summer, the gem is of much merit despite the fact that in many points, especially the monotonous treatment of the hair, the work is of a somewhat perfunctory nature.

The strong head from the Marlborough collection [PLATE, O] has generally been described as a head of Phocion, and attributed to Alessandro Cesati (il Grechetto). The first statement appears to be more than doubtful, and the second certainly incorrect. The head of Phocion, which Vasari gives to Cesati, and praises in enthusiastic terms, seems to have been a gem formerly in the collection of Baron Stosch.¹⁰ Be that as it may, it is impossible to connect the present cameo with Cesati, because it presents no analogy to his style as known to us from his medals. The subject is perhaps more likely to have been a contemporary of the artist, whoever he may have been, than a Greek

⁶ He was born in 1404, son of John, Prince of Albania, and was given as a hostage to Amurath II, who brought him up in his own faith. After his father's death in 1432, he deserted to the Christians, seized Albania, and renounced Islam, ultimately succeeding in establishing his position and dying in 1467.

⁷ British Museum. *Catalogue of Early Italian Engravings*, by A. M. Hind, Section A, 1.

⁸ Marinus Barletius, *Historia de vita et gestis Scanderbegi Epitotarum Principis*, Rome, 1501 or 1510.

⁹ The suggestion is due to Mr. G. F. Hill.

¹⁰ The Stosch gem was inscribed: 40KIONOC and ΠΤΡΟΤΕΛΗΣ ΕΠΟΙΕΙ: but the inscriptions need not be necessarily regarded as contemporary with the portrait.

³ Cf. A. Heiss, *Médailleurs de la Renaissance: Laurana*, pl. IV and V.

⁴ E. Chmelarz in *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, XI, 1890, p. 121.

⁵ *The Burning Bush* is a triptych having in the central part a bush of flaming roses, amidst which are the Virgin and Child. On the left leaf kneels René with SS. Maurice, Anthony and Mary Magdalen, on the right Jeanne de Laval attended by SS. John the Evangelist, Agnes and Nicholas (H. Bouchot, *L'exposition des primitifs français*, pl. 48-9).

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or Roman, but the original of this realistic portrait has yet to be found. PLATE, E shows Alfonso II of Este, engraved in a hard but not ineffective style, the different colours of the stone being skilfully used to render the face, hair and costume.

The familiar features of Francis I of France¹¹ appear in [N], with those of his consort Eleonora of Portugal (?) [P], the two portraits being cut on opposite sides of the same stone. This double cameo was in the collection of Lord Carlisle, and is a work of great merit, the strongly-marked types of the king and queen being rendered with sympathy and comprehension. If not by Matteo dal Nassaro, the Milanese engraver to whom Francis extended his patronage, it should be assigned to one of his pupils. Or there may have been collaboration, the master finishing the heads and leaving the rest to the pupil; the treatment of the queen's arm is ungraceful and is not what we should expect from an artist of Matteo's capacity.


The remaining cameos represent classical or ideal types. We may notice in the first place the female head from the Sloane Collection [PLATE, H] a North Italian work, and not far removed in date from the Sigismund Malatesta beside it. The face has a certain fascination from the half-cynical smile and the contemplative expression; but the mouth is large and the forehead is abnormally high, while the contour of the whole is too square to be altogether pleasing. The Omphale

¹¹ This gem, with others in the collection, was reproduced in Mr. Cyril Davenport's work on Cameos,

[PLATE, J] possesses real charm, and is one of the most attractive Renaissance cameos in the collection. It is unfortunate that so fine a head should have been damaged by the breaking away of the ground, the fracture disfiguring the tip of the nose. The Medusa [PLATE, G] and the Diana [PLATE, K], both in early enamelled gold mounts, compare unfavourably with the Omphale, though the workmanship is delicate and more highly finished. They are somewhat conventional, and lack the suggestion of frank and vigorous youth which lends the last-named such attraction.

The shell cameo [PLATE, L], likewise of the 16th century, derives interest less from its intrinsic merit than from the fact that its type is one which seems to have been very popular in the Renaissance, the two figures, back to back, representing a Roman Emperor and his consort. The British Museum has another example, and there is a third in the royal collection at Windsor. The work is framed in a contemporary enamelled gold mount, the back of which opens on a hinge, and may have contained a miniature. Shell cameos of this period, in the production of which France was especially distinguished, are well represented in the collection, though most of the examples were not intended for mounting as jewels. A whole series with saints and sacred persons executed in an admirable style adorn a cup and cover forming part of the Waddesdon Bequest, and bear a close resemblance to examples in the Cabinet des Médailles at Paris.

THE RECONSTRUCTION OF A POLYPTYCH BY SIGNORELLI BY TANCREDO BORENIUS

VASARI states that Signorelli painted for the chapel of S. Christopher in the church of Sant' Agostino at Siena an altar-piece containing some figures of saints on either side of a carved figure of S. Christopher.¹ The date of this polyptych (1498) is known through Tizio,² and there exists an elaborate description of it, made towards the middle of the 18th century, by the Abate Galgano Bicchi and mentioning also a predella and a central compartment which are not noticed by Vasari.³ The polyptych was subsequently dismembered at a period not to be accurately determined but prior in any case to 1759, when Pecci⁴ refers to "la Cappella dei Bichi in cui era già una Statua di S. Cristofano, scolpita da Jacomo

della Fonte", adding that a picture by Niccolò Franchini has been substituted for the statue.⁵ It has long been recognized that the side-compartments of this altar-piece are identical with two pictures in the Kaiser Friedrich Museum at Berlin (Nos. 79 and 79A) representing, one, SS. Catherine of Siena, Mary Magdalen and Jerome, the other, SS. Augustine, Anthony of Padua and Catherine of Alexandria. The other parts of this polyptych have been supposed to be missing, and the suggestion has even been made—first, I believe, in the German edition of Crowe and Cavalcaselle's "History of Painting in Italy"⁶—that they were destroyed in a fire, supposed to have occurred in Sant' Agostino in 1655. This suggestion—which is still repeated in the last edition of the Berlin Catalogue—lacks, however, every foundation, for it was not the church of Sant' Agostino at Siena, but that of San Francesco which was ravaged by

¹ Vasari, *Le Vite*, ed. Sansoni, Vol. III, pp. 687, etc.

² Tizio, *Historia Senensis*, MS., as quoted in Vasari, *op. cit.*, Vol. III, p. 688, n. 1.

³ This description is to be found in a MS. belonging in 1879 to the Conte Scipione Bicchi Borghese of Siena; it is published in R. Vischer's *Luca Signorelli und die italienische Renaissance* (Leipzig, 1879), pp. 243, etc.

⁴ Pecci (G. A.), *Ristretto delle cose più notabili della Città di Siena* (Siena, 1759), p. 66.

⁵ The inferences drawn by the late Prof. von Fabriczy (in *L'Arte*, Vol. X, pp. 222, etc.) concerning the date when the polyptych was dismembered are incorrect. Compare F. Bargagli-Petrucchi, in *Rassegna d'arte senese*, Vol. III, pp. 85, etc.

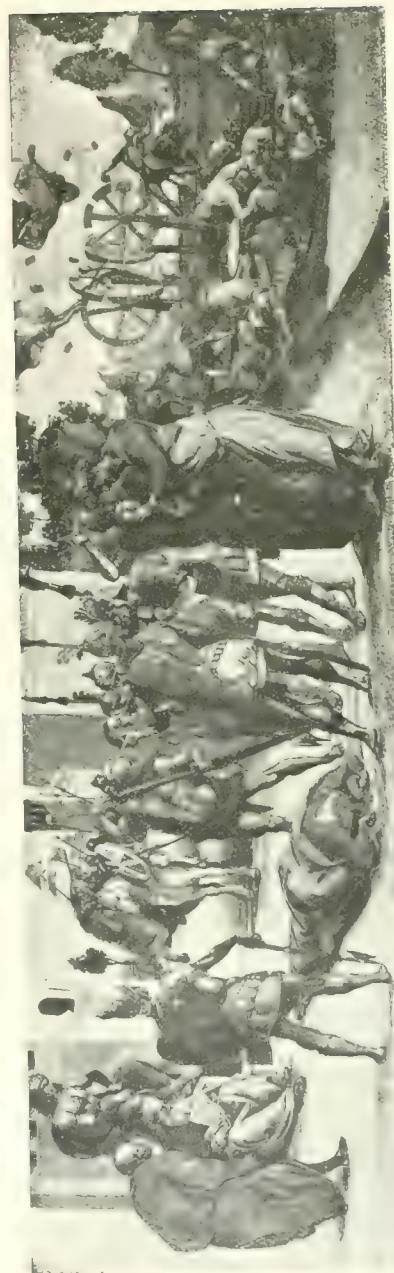
⁶ *Geschichte der Italienischen Malerei*, Vol. IV, p. 16, n. 50.



(A) THE FEAST IN THE HOUSE OF SIMON. THE NATIONAL GALLERY OF IRELAND



(B) A PREY. THE COLLECTION OF SIR JOHN STERLING-MAXWELL, BART.



(C) THE MARTYRDOM OF ST. CATHERINE. THE COLLECTION OF MR. T. A. V. STANLEY

The Reconstruction of a Polyptych by Signorelli

fire in 1655, and the polyptych was, moreover, intact when seen by Bicchi in the 18th century. As a matter of fact, it can be established with certainty that all the pictures of the predella are still extant, and there is much to be said for the view that two fragments of the central compartment have come down to us.⁷ Since the date of the paintings with which I propose to deal has not otherwise been ascertained, an additional interest attaches to these identifications, beyond their aiding us to reconstruct mentally the Sant' Agostino altar-piece.

Concerning the central compartment of the polyptych, Bicchi writes:—

Nell' Arco di mezzo, che è maggiore degli altri due: poichè è alto braccia 3 e d. 6 et in larghezza è braccia 1 d. 15, vi è in dentro posta in lontananza, e alla misura di d. 23 di braccio, una tavola dipinta con figure la di cui copia si riporta nel quarto Disegno di questa Cappella⁸ alla facciata come ancora verrà riferito in proseguimento di questa presente Descrizione, cioè che se ne può dire, per quello, che s'è trovato. . . . Nell' arco di mezzo . . . nel quale vi è scritto esser collocata la statua di S. Cristofano, vi sono nel di fronte di detto sito dipinte a colori in tavola più Figure, le quali ancorche con certezza di sapere, non si possa conoscere qual cosa debbano significare, ad ogni modo coll' osservarvisi rappresentate—figure nude, ed altre, parte in atto di spogliarsi, ed alcune di vestirsi vicino ad un fiume ivi dimostrato, si viene a comprendere, che tal dipintura è allusiva alla professione esercitata di S. Cristofano di Passatore d'Acqua di Fiume; poichè quelli che trovansi in tal occasione, senza alcuno che gli passi all'altra riva, soglionsi levar di dosso le vesti per passare, e rivestirsi allorchè sono passati. E così tutto ciò pare che assai bene s' esprima, et accordi con quello, che è stampato nel leggendario de' Santi nel di 25 Luglio. . . . E perchè le dette Figure sono in molto stima, e vien detto dagli Intendenti di pittura esser di buona maniera, e ben dipinte, se ne fa qui per tal motivo particolare copia, mentre che la statua di S. Cristofano coll' impedire la total veduta, non lassa conoscere la disposizione, et il Disegno. . . .

Now there are in the collection of Sir Frederick Cook at Richmond two very fine works by Signorelli the provenance of which has been the subject of much speculation. One represents two men undressing on the bank of a river, the other a naked man and a woman carrying a child, also standing on the bank of a river.⁹ These are obviously fragments of a larger composition, and the usual assumption has been that this was a *Baptism of Christ*. To this Mr. Fry has justly remarked¹⁰ that since these figures would have occurred in the middle distance of such a picture, this would have been of a very large size, and some record of its existence would probably have been preserved. It seems, indeed, much more natural to connect these fragments with the above-quoted record of a panel with representations of nude figures by a river, serving as a kind of stage background for the statue of S. Christopher. The circumstance that each of these panels presents

⁷ As for the statue of S. Christopher, Prof. von Fabriczy has suggested (*loc. cit.*) that it may be identical with one in the Louvre (No. 464).

⁸ As stated by Prof. Vischer, none of the drawings mentioned by Bicchi are any more to be found in the MS.

⁹ Reproduced in *The Burlington Magazine*, Vol. XX, p. 73.

¹⁰ *Ibid.*, p. 72.

a group extremely well composed in itself was also remarked by Mr. Fry, and that fact receives a natural explanation if we consider that the groups would have appeared as almost independent compositions on each side of the statue of S. Christopher. The two pillar-like male figures at each end would, however, have preserved a certain architectural unity in the composition of the whole panel. Most probably there was in the middle nothing but a stretch of landscape, and this would even make it easier to understand how the two groups came to be separated from each other. I am not quite sure as to the equivalent of the measure of height, "23 d.", given by Bicchi, but arguing *ex analogia* it seems, as a matter of fact, to be about four inches shorter than that of the Richmond panels, which measure 27 by 16 $\frac{3}{4}$ in. (68.5 by 42.5 cm.). But where everything else agrees so well, it seems permissible to suppose an error of measurement or transcription.

This is, however, a hypothesis—likely, perhaps, but, after all, open to discussion. When we come to the predella, we find ourselves on perfectly safe ground. This is how Bicchi describes the first compartment of the predella:—

Nel primo spartimento dalla parte dell' Evangelio, che è contrassegnato con la lettera A copiato nel detto quinto Disegno . . . la longhezza del quale spartimento è di braccia 1 d. 12 $\frac{1}{2}$. . . si vede ivi dimostrato il Salvatore posto a Mensa alle Nozze di Cana in Galilea,¹¹ dove si vede anco à tavola la Santissima Vergine sua Madre nel primo luogo, venendo l' ultimo il Salvatore, à cagione forse, come si può credere, di far vedere la Maddalena, che li è in atto di porli nella testa la mano destra, ritenendo con la sinistra il vaso del Balsamo, dietro alla quale vi è una figura con ambe le mani incrociate, essendo alla destra, e fuori della Tavola più Figure di Scribe, e Farisei, che fanno diversi cenni con le mani, dimostrando tra di loro discorrere contro l' atto pietoso della Maddalena, e contro di Cristo.

It will be seen that this is *The Feast in the House of Simon* [PLATE, A], now in the National Gallery of Ireland (No. 266),¹² described with perfect accuracy, the terms "right" and "left" being employed in the sense of the heraldic "dexter" and "sinister".

Of the second compartment Bicchi writes:—

La copia che in d. Facc. è vero Quinto Disegno si vede contrassegnata con la lettera B e viene in d. foglio esposta nel mezzo, come anco appunto nel mezzo del gradino si scorge l'Originale quale è maggiore nella sua larghezza de' i due che ha ài lati, essendo in tu to braccia 1 e d. 23, con le figure che in esso si dimostrano in lontananza sopra il Monte Calvario con le tre Croci, dove Cristo N^{ro} Sig^{ro} e i Ladroni furono crocifissi. Ma in mezzo di questo Gradino vi si vede sua dolcissima Madre, che mostrando di svenirsi per il dolore, vien sostenuta dalle Marie, essendovi più discoste, et a man destra altre figure di pietose femmine in sembianza di compassionare la Gloriosa Vergine. Dalla parte poi sinistra, dove si vede il Salvatore mezzo in braccio

¹¹ As seen from the context, "le Nozze di Cana" is obviously a slip; the subject is, of course, the feast in the house of Simon. The artist has followed the accounts of S. Matthew (xxvi, 6, etc.) and S. Mark (xiv, 3, etc.), according to which Mary anointed the head of Christ, whereas pictorial representation generally has drawn its inspiration from the Gospel of S. John (xii, 1, etc.), according to which Mary anointed the feet of Christ.

¹² Size as given in the catalogue of the Signorelli Exhibition at the Burlington Fine Arts Club, 27 by 89 cm. (10 $\frac{3}{8}$ by 35 $\frac{1}{8}$ in.).

The Reconstruction of a Polyptych by Signorelli

alla Madre si scorge un sepolcro, dentro del quale par che fissi le pupille una Femmina, rappresentata forse per Santa Maria Maddalena, dietro alla quale, ma in buona distanza si vendono più figure in lontananza di Campagna, nella quale appariscono più tempj, e diversi alberi coloritivi a capriccio del Pittore.

This is, no doubt, the magnificent *Pietà* in the collection of Sir John Stirling-Maxwell at Pollock House, Pollockshaws [PLATE, B].¹³ Golgotha in the distance, the grieving women, the dead Christ in the arms of the fainting Virgin, the tomb and the Magdalen follow upon each other exactly in the order given by Bicchi; and it is very remarkable that, if proper account is not taken of the perspective, the glance of the Magdalen may actually seem directed into the tomb, as it did to Bicchi. The two men to the right of the Magdalen are not accurately described by Bicchi, who speaks of "several figures behind the Magdalen, at a good distance"; but his style is all through a mixture of carelessness and accuracy, and there is one horseman in the distance to the right, where the "numerous temples" noticed by Bicchi also appear.

Finally, we have the following description of the third compartment of the predella:—

¹³ Size as given in the above-mentioned catalogue: 30 by 119 cm. (11 $\frac{3}{4}$ by 46 $\frac{5}{8}$ in.).

La copia che è fatta in d. Facciata e sta ivi controsegnata con la lettera C. dipende essa pure dal terzo disegno come dependono quelle, che si sono dimostrate nel Quarto e nel Quinto che viene ad essers dalla Parte dell' Epistola, in cui vien rappresentato il Martirio di S. Caterina Vergine, e Martire in questa forma: Si vede dalla parte destra sedere sopra un Trono il Tiranno assistito da più Ministri, e Soldati, ed in lontananza un Paesetto, dove si scorgono diversi Soldati a Cavallo, e ritornando al primo presso della pittura vien rappresentado il Manigoldo, che doppo haver troncato la Testa alla Santa, sta in atto di riporre nel fodero il ferro. La Testa della Santa Vergine e Martire Caterina e sostenuta dalle mani di uno de' soldati che sono appresso il Carnefice, e doppo di essi, e quasi in nuovo spartimento si dimostra il Miracolo delle Ruote spezzate dall' Angelo disceso dal Cielo, con diverse figure atterrate per lo spavento, e con altre, che stanno in modo di cadere.

A comparison with *The Martyrdom of S. Catherine* [PLATE, C] in the collection of Mr. E. Stanley, of Quantock Lodge, Bridgewater, will show a perfect concordance with the above description.

Many identifications of old pictures which nobody thinks of contesting are based on evidence which, legally speaking, hardly could be described as binding. It seems curious that when once pictures are as unambiguously described as those of this predella by Signorelli, they should have so long remained unidentified.

NOTES ON ITALIAN MEDALS—XV*

BY G. F. HILL



HE seven bronze medals described in these notes have been placed at my disposal for publication by the kindness of their owner, Mr. T. Whitcombe Greene. They are for the most part unpublished and all, to some degree, interesting as puzzles.

1. REVERSE OF A MEDAL.

This tantalizing piece [PLATE, A] measures 64 mm. Though a mere wreck, it is the wreck of a fine design. Dating from about 1500, it has a suggestion of the Mantuan School of that period; it is, at any rate, North Italian. Of the inscription, the only letters that are certainly legible are AMO at the beginning and CONSTANT at the end. The rest is so obscure that it would only be futile to record guesses at the reading. The fourth letter, it may however be said, looks more like a B than the R that we should expect. A female figure, wearing tunic and mantle, is seated in a two-wheeled car drawn by doves, who are guided by a winged putto. Facing her, on a higher level, is another putto (perhaps also winged) who stands with his left hand above his head; beside him is his quiver. Altogether a pretty design, but to me quite enigmatic; for the lady in the chariot does not seem to be meant for Venus, as one would at first sight suppose. One is reminded of Ben Jonson's verses:—

* For previous articles see Vol. XXIII, p. 17 and note.

See the chariot at hand here of Love,
Wherein my lady rideth!
Each that draws is a swan or a dove,
And well the car Love guideth.

2. UNKNOWN WOMAN.

I can make no conjecture about the person who is represented in the little one-sided cast medal here illustrated [PLATE, G]. It measures 37 mm. The lady wears a bag-like coif on the back of her head (a peculiar headdress which I have not yet noticed on any other medal) and her features, which are full of character, belong to a woman of about forty years. The piece may perhaps be dated to the first quarter of the 16th century.

3. OTTAVIANO PALLAVICINI.

OCTAVIANVS · PAL · ÆTAT · ANNI · XXXIII. Bust of Ottaviano to r., bearded, wearing gown over doublet. No reverse. Comma-shaped stops. Cast. Diameter 54 mm. [PLATE, C].

This medal appears to date from about 1525-1530, though it may possibly be later. I have ventured on expanding the surname as above, but am bound to confess that there are other names beginning with Pal. which might put in a claim. Unfortunately also, supposing that the man is a Pallavicino, we are still some distance from identifying him. For in Litta's tables I find no less than six members of the family with the baptismal name Ottaviano. Of these, the one who occupies the most space, the son of Pallavicino Pallavicini, is first mentioned in 1499, and

A



B



B



C



D



E



E

F



F



G



went to Rome in 1512, summoned by the Pope for irregular conduct. His answers were confined to the words "papa sì, papa no", and most of Litta's account is concerned with this absurd interview with the Pope.¹ I confess to no certainty that this eloquent orator is the person represented rather than any of his five namesakes.

4. OTTAVIO FARNESE. By Pastorino.

·OCTAVIVS· ·FARNESIVS· Bust of Ottavio Farnese to r., with short hair, wearing mantle over cuirass; engraved on the truncation, ·P·. Inscription between two plain rules; pearled border on raised band. Cast. Oval, with plain back, concave, 36×31 mm. [PLATE, E].

This is a companion to the little medal of Ottavio's wife, Margherita d'Austria, which is in the Bargello at Florence.² Both are treated in exactly the same way. There is also in the Bargello a puzzling little oval medal which looks like one of the same group.³ It bears the inscription ·MAD·ARTEMITIA·V· SENESE·. This inscription, however, looks as if it had been chased and altered, or as if the original inscription had been entirely removed and this placed in its stead. There is a superficial resemblance between the portrait of "Artemitia" and that of Margherita d'Austria; but Pastorino is a superficial artist, and the resemblance is hardly close enough to warrant our supposing that an original portrait of the Duchess has been converted into one of the Sienese lady.

Another medal of Ottavio by Pastorino is dated 1552, and one of Margherita 1557.⁴ This was also doubtless made about the same time; the granitura or pearled border comes in on Pastorino's medals, as I have shown elsewhere,⁵ in 1551, so that it is not likely to be before that date.

5. GIULIO DELLA ROVERE, CARDINAL OF URBINO.

Armand's description⁶ of this medal is defective, and it seems worth while to reproduce Mr. Greene's pretty specimen.

Obv. IVLIVS CAR VRBI (slipped trefoils as stops); bust, youthful, wearing flat berretta and mozzetta.

Rev. ΑΦΘΙΤΟΝ ΕΑΡ. On the left, a female figure in a long tunic reclining; beside her, a griffon, with reverted head; from the right ap-

proaches a young man wearing a short tunic and mantle, and apparently scattering seed into her right hand.

Cast. Diameter 39 mm. [PLATE, B]; 39 mm. is also the measurement given by Armand for the Vienna specimen. An ill-preserved lead cast in the British Museum measures 40.5 mm.

I can make no guess at the artist, nor interpret the part played by the griffon in the allegory of "perennial spring" on the reverse. Giulio was made Cardinal of S. Pietro ad Vincula in 1547, and became bishop of Vicenza in 1560 and archbishop of Ravenna in 1565. He is very young on the medal, which was probably made about the date first mentioned, when he was only fifteen years old. On Pastorino's medal of 1559⁷ he has a beard, and indeed looks much older than his age.

6. NICCOLO MADRUZZO. BY ANTONIO ABONDIO.

In a joint article on Antonio Abondio and the metallist A. A.⁸, by the late Mr. Max Rosenheim and myself, there was some discussion of the reverse type of the battle of the gods and giants (DISCITE IVSTITIAM MONITI) which is sometimes found attached to the portrait by Abondio of Niccolò Madruzzo. We there stated, somewhat too decidedly, as I think my collaborator would have been the first to recognize had he been spared, that the reverse was originally made by Abondio for the obverse, and was not merely a cast of the reverse of Charles the Fifth's medal by Leone Leoni attached to Abondio's portrait by a later craftsman. I still believe that the Rosenheim specimen, reverse and all, is of Abondio's time, and may have come from his own hand; but in the light of Mr. Whitcombe Green's new specimen of the medal [PLATE, F], it seems to me clear that another reverse, and not the Gigantomachy, was originally designed for the portrait. The obverse need not be described again; the elaborate reverse, however, needs a good deal of description (as well as interpretation, which I am unable to supply). Madruzzo, in heroic nudity, rides on a prancing horse, before which hovers Fortune on a sphere. He leans backwards and holds in his right hand cords, the other ends of which are held by seven women who follow his career. Two dogs appear to be worrying his horse's heels. Above, the half figure of the Almighty appears in a cloud, and a second cloud bursts in hail upon Madruzzo. Landscape with trees, buildings, distant mountains. The inscription PER·TOT·DISCRIMINA·RERVVM. is in the exergue. The whole is surrounded by the usual pearled border which, it should be noticed, leaves exactly the same margin to the edge of the medal as on the obverse; whereas on the Rosenheim specimen there is

¹ Litta, tav. XXI: Ottaviano is first mentioned in 1499, when he was included in the infeudation of Borgo San Donnino. He may have been an infant at that time, I suppose. Other persons of the same two names will be found in Litta's tables VI (son of Babilano, who died 1531; also mentioned 1546); XVI (son of Scipione, who is mentioned in 1546); XVII (son of Gianmanfredo who was also living in 1547); XIX (son of Ercole, son of Brunoro who died 1520); XIX (natural son of Giannantonio who is first mentioned 1470 and was living 1520; his brothers died about 1544 and 1557).

² Supino, No. 335, tav. XXXVIII.

³ Supino, No. 330, tav. XXXVIII.

⁴ Armand I, 196, 46, 47.

⁵ *Burlington Magazine*, Sept., 1906, pp. 408 f.

⁶ III, 254, S.

⁷ Heiss, *Les Médailleurs*, Florence, II, pl. XIV, 13.

⁸ *Burl. Mag.*, Dec., 1907, pp. 141 ff.

Notes on Italian Medals

less margin on the reverse than on the obverse. The diameter is 76 mm.

In style and details of workmanship there is absolute harmony between the two sides of this medal, and we now have the original and complete work by Antonio Abondio.

Detailed research into the events of Madruzzo's life might explain the meaning of the allegory, but from the few books on the subject which seem to be accessible to the student in London I can glean little information.⁹ Niccolò di Giangaudenzio Madruzzo was originally destined for the church, and indeed held a canonry at Trent, which he resigned in 1529. In 1540 he was invested with the vicariates of Avio, Brentonico, Ala and Mori. In 1547, though he had not drawn the sword before, Charles V appointed him to a command over German troops which had been led by his brother Eriprando, just dead. He also commanded the guard of the Council of Trent in the same year. He greatly distinguished himself in the German wars; and in 1554 he led two thousand Germans on the side of Cosimo de' Medici in the Sienese campaign. About the same time he was governor of Pavia. In 1564 he went as imperial commissary to Monferrat, to reconcile the people of Casale with the Gonzaga. In his last years he fell on evil days, owing to his support of his son Lodovico's claims against the Archduke Ferdinand. He died in 1570.

Litta gives his opinion that the medal was made in 1540, because it was in that year that Madruzzo was invested with the four vicariates of which two are expressly mentioned on the medal. But that argument would only hold if we knew that

⁹ See especially the references in Litta, *Madruzzo*, Tav. II.

EARLY FURNITURE—XII BY AYMER VALLANCE

LINEN-FOLD PANELS

I HAVE already had occasion several times in these papers incidentally to mention linen-fold panels. It seems fitting, then, at the present juncture to devote a little space to the consideration of that favourite feature of late mediæval wood-work.

In order to appreciate the place of linen-paneling in early furniture one has to forget the modern restricted sense of the term "movables" as used at the present day, and to realize that in old times wall-wainscoting was not regarded among permanent fixtures, but that it was as portable and as alienable as objects like chests or cupboards, beds or chairs. Such being the case, linen-paneling constitutes a widespread and important factor in early furniture.

There is little enough ground for imagining that

he resigned these possessions at a later date. Further, since Madruzzo is represented in armour, the portrait must be later than 1547, when he became a soldier. On the other hand it can hardly be later than 1566, by which time the artist was leaving, or had already left, Italy for Austria. Madruzzo is of mature age, for his forehead is wrinkled, though he is still evidently very vigorous. One may without much risk date the medal between 1560 and 1565. The reverse seems to imply some turn of misfortune; if it refers actually to the cloud that darkened his last days, it must come quite at the end of Abondio's Italian period. Possibly the artist visited Castel Madruzzo on his way to Austria.

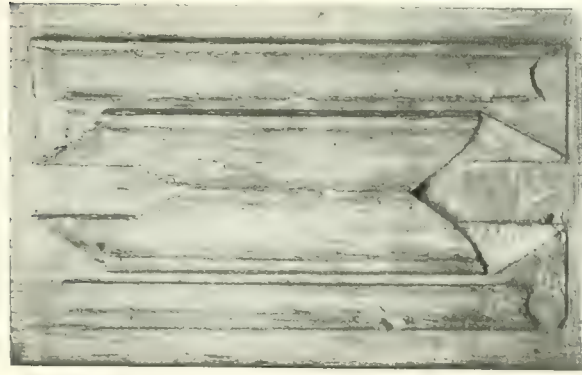
7. REVERSE OF A MEDAL. 1582.

VGNI DRITTO ASVO RIVERCIO. A hound standing to l., with head reverted; below, MDLXXXII. Border of large pearls on raised band. Comma-shaped stops. Cast 56 mm. [PLATE, D].

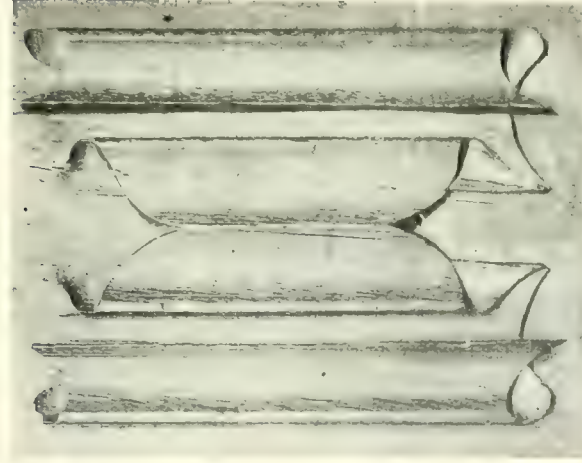
The border is in the style introduced by Pastorino in the 'fifties. It became popular, and was used on many medals which cannot be attributed to him. He seldom troubled himself to design a reverse, and I do not suppose that this can with any show of reason be assigned to him. In fact it has a rude vigour which is foreign to the amiable and facile Sienese artist. It is probably the work of some Florentine who amused himself by designing a reverse; the inscription ("every obverse has its reverse"¹⁰) seems to suggest that *per contra* this reverse was not designed for any particular obverse.

¹⁰ Or possibly "every obverse (should be united) to its reverse"—a good motto for a medallist, though expressed in a somewhat inverted form!

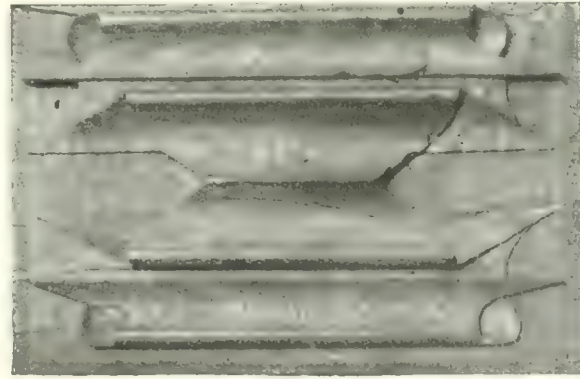
the device of the linen-panel was derived at the outset from any conscious attempt to imitate drapery-folds. As a matter of fact it was evolved simply and solely from the exigencies of joinery construction. Take a given quantity of wood planks, which it is desired to set up on end and to fix together vertically so as to fashion a connected run of wainscoting: an easy and obvious way to effect this is to groove the edges of every alternate plank, and to thin the edges of the other ones to fit into the grooves of the first lot—the stiles. This done—suppose the thinning of the edges to extend from almost the middle of the plank—its axial line presents a strip in relief, which, to borrow from the phraseology of classic architecture, may be called an *arris*. And if the same thinning be repeated also at the extremities, to make them fit into a rail along the top and bottom, it is clear that a rudimentary linen-fold pattern has been



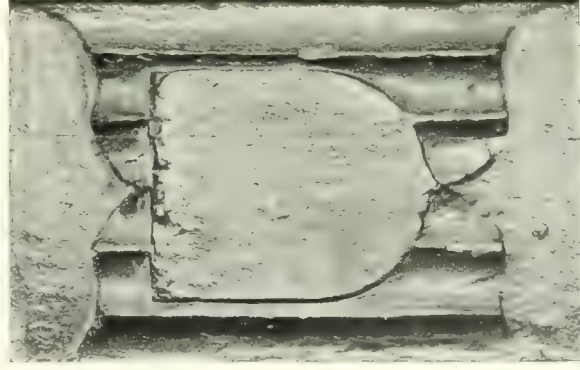
A) TISBURY CHURCH, WILTSHIRE



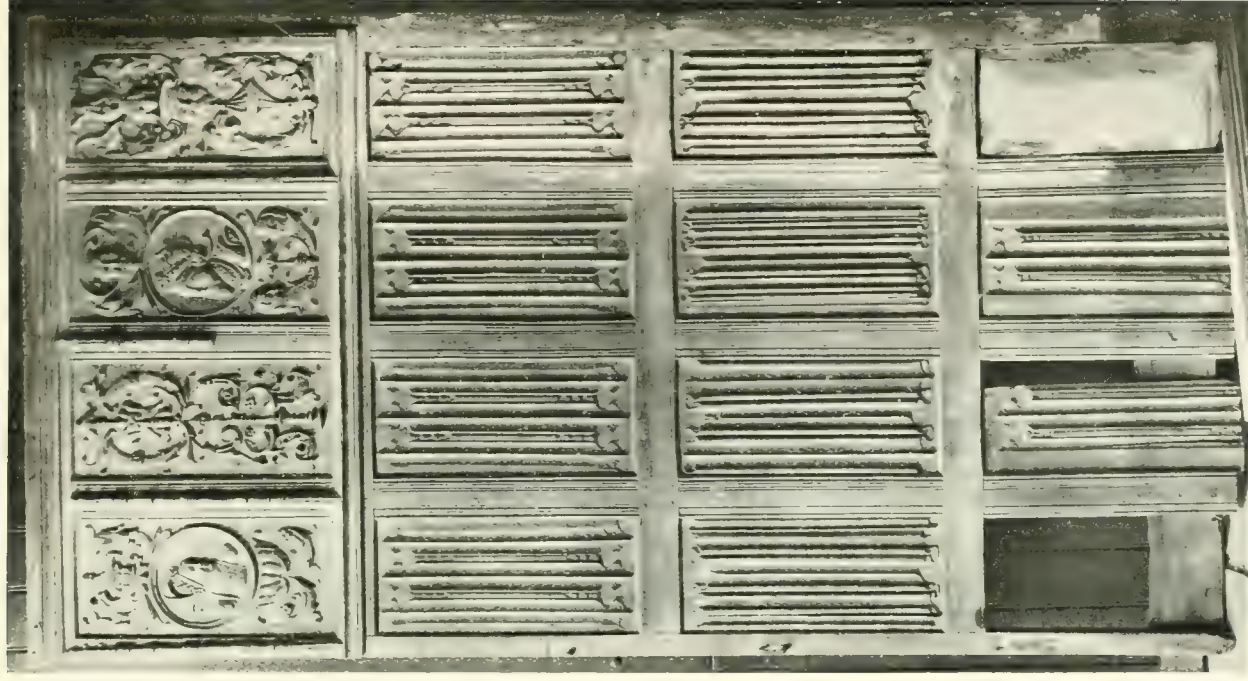
B) TISBURY CHURCH, WILTSHIRE



C) TISBURY CHURCH, WILTSHIRE



D) ST. ANDREW'S CHURCH, CANTERBURY



(1) THE PROPERTY OF MR. F. CLEMENTS HARPUR

arrived at by a perfectly simple and straightforward process of carpentry. Such is the genesis of the linen-panel; and such is virtually the primitive type in which it appears, for example, in the west door of Milton Church by Sittingbourne, Kent, or in the domestic panel-work of Wilsley House and the "Barracks", both at Cranbrook in the same county.

The precise date of the earliest occurrence of the linen-panel cannot be determined; but it is found as an established ornamental motif by the middle of the 15th century (perhaps first in northern France) and remained in current use down to the close of the 16th century, or even later. For at any rate the first fifty years of its career, it continued to be an abstract ornament: but the accidental resemblance to the folds of drapery having once been noticed, the idea was eagerly seized upon and elaborated with characteristic exaggeration. The single arris of the original plain panel first became multiplied into three, four, five or even more arrises. But this was not enough. Folds to simulate the appearance of a textile spread out and turned over on itself, were added in increasing complexity as time went on; a further imitative feature being sometimes introduced in the shape of an incised or punched pattern along the upper and lower edges to suggest an embroidered border, or the selvedge of a textile. But from the purest to the most debased stage of the linen-fold pattern, its one invariable feature is the central arris; while the treatment of the extremities admits of almost endless variation. The greatest licence in this regard was indulged in by German and Flemish woodcarvers. Sometimes these fantastic elaborations take the form

of conventional flowers, fruits or foliage, beyond the extremities of the folds. Very rarely indeed is any extraneous object allowed to intrude itself upon the surface of the folds themselves. Thus the north door of the church of S. Mildred at Canterbury is altogether exceptional, for there the uppermost row of linen-panels has a Tudor rose in the middle of each, whilst others have a superimposed shield [PLATE, D]. These specimens are thickly coated with paint, but the detail, with five arrises, is nevertheless unmistakably clear. A set of panels, showing three variant forms with a single arris between turnover folds [PLATE, A, B & C] is now made up into stallwork in the chancel of Tisbury Church, Wiltshire. The most striking is one of the narrower ones (9 in. wide) with a peculiarly short arris [C]. The third panel [B] is 11½ in. wide, and all three are 1 ft. 2¾ in. high, sight measure. The framed panels [E], with a frieze of renaissance character, appear to be of about the year 1525. They no doubt belonged to a hall-screen or some other partition in a situation where they might be seen on both surfaces, for the stiles at the back are finished with carefully executed mouldings. The second and the lowest tiers of panels show the linen-pattern with fanciful leaf-like ornament at the extremities, while the third tier from the top comprises panels of one arris flanked by a somewhat involved series of turnover folds. The panels are uniformly 8½ in. wide, their height varying from 19 to 19½ in. The total height of the combined frame of panels is 7 ft. 6 in. by 4 ft. 1 in. This example is the property of Mr. F. Clements Harper, to whom thanks are due for his permission to reproduce it.

THE SYMBOLISM OF CERTAIN CATACOMB FRESCOES—I BY ETHEL ROSS BARKER

THE earliest examples of Christian art in Rome—the frescoes of the Catacombs—faithfully reflect something of the complex mind of that cosmopolitan and, in some respects, syncretistic community. A dispassionate examination of their artistic form and of their inner meaning reveals some characteristics of the primitive Christian rather unlike the popular conception of him.

The first fact that we seem to discern in the examination of the forms—literary, artistic, liturgical, doctrinal—in which the spiritual conceptions of Christianity clothed themselves, is the continuity of development, a spiritual evolution, from pre-Christian to Christian thought.

So far as artistic style goes, the Catacomb frescoes are Hellenistic; there is scarcely one which would arrest the eye as remarkable if found on the walls

of a house in Alexandria or Pompeii. It is true that the ideas here depicted are very different. The few purely decorative subjects are discreetly selected: sun, moon and river god are seen, and man's toil through the four seasons; doves and peacocks flutter among foliage; Cupids and Psyche play among the flowers; shepherds and fishermen carry out their work in exquisite little pastoral scenes. One of the most beautiful examples of such decoration is of the 1st century, in the noble Catacomb on the Via Ardeatina, the property of Flavia Domitilla, the niece of Domitian. I cannot forbear noting that last year some more graves were discovered here, and they have been identified, with very little doubt, as those of Narcissus and others mentioned in S. Paul's Epistle to the Romans.

This Hellenism in style is found equally in Jewish and Christian subjects, among which there is scarcely one that cannot be connected with a

The Symbolism of Certain Catacomb Frescoes

similar pagan representation. To mention a few only : the ark of Noah recalls the chest in which Danaë crossed the sea with the infant Perseus ; Jonah reclines under his gourd in the pose of graceful abandonment seen in the drunken fauns beloved of Hellenistic art ; his whale recalls the friendly dolphin of Arion ; while the risen Lazarus comes out of a classic tomb, quite unlike any Christian sepulchre of the period.

But this Hellenism penetrates deeper than mere form, for in the earliest days the Christian adopted for his own and, as we shall see later, interpreted in his own sense, the figure of Hermes bearing the sheep on his shoulders (*Hermes Kriophoros*) [FIGURE 1] ; that of Orpheus with his lyre ; and, in all probability, the fish symbol and the dove, from Syria and India.

In this connexion we may note, in passing, how the persistent semi-paganism of the new converts after the Peace of the Church (A.D. 313) is reflected, in a temporary pagan reaction, in certain Catacomb frescoes. S. Augustine says :—

Look how many Christians are half heathen ; they have joined us with their bodies, but never with their heart and soul.¹

Just at this period we find in the Catacombs a perceptible increase of purely secular subjects in the form of delightful little genre pictures : flower-sellers, charioteers, wine-sellers, bakers. More remarkable are the rare mythological representations, different in spirit from the Orpheus and other pagan symbols of the early converts. In a strange syncretistic picture of the judgment after death a woman (Vibia) appears before the tribunal of Pluto (Dispatēr) and Proserpine (Aeracura). She is introduced by Mercury, the messenger, and Alcestis, while opposite stand the three "divine Fates" The conception, composition and execution are classic, and the names over each person leave no doubt as to the meaning of the picture. The story is continued in the adjoining fresco. Vibia is "introduced" by "a good angel" into the gardens of paradise, where, in proper Christian fashion, she is partaking, all in the same picture, of the celestial banquet in the company of those who have been "judged in the judgment of the good".

To return to the more primitive pagan-Christian symbolism. These slight manifestations of the link in form, and sometimes in subject, with pre-Christian thought, bear witness, I think, to a deeper identity ; that of religious consciousness. In some sense, Paganism was the matrix out of which the jewel of Christianity developed. There is after all a great similarity in religious experience ; and we find that man's conception of his relation to some power above himself has ever tended to crystallize itself into a belief in some divine sacrifice in which man shares,—materially and spiritually—by some

sort of communion, to approach which he must purify himself and by which he obtains immortality. Symbolizing and expressing these conceptions, we find universally a form of baptism or purification by water, some drama of a divine sacrifice, some form of communion-meal. These symbolic acts are then carried out by rites expressive of man's emotions—dance, procession, music, lights, and so on. At all periods the original conception, symbol and ritual are of necessity inadequate, and further liable to all manner of distortions.

These universal beliefs were embodied in the worship of Osiris, Mithras, and the rest, at the moment when Christianity dawned on the world. To the primitive Christian convert it must have seemed that his old faiths were not overthrown, but realized and fulfilled. As of old he was baptized ; was given, as one new-born, the symbolic milk and honey of the neophyte ;² took part, year by year, in the divine Passion and Resurrection ; and was admitted to Communion by means of the "*Hostiam puram, Hostiam sanctam, Hostiam immaculatam*"—the pure, holy, and immaculate Host :—words found to-day in the Canon of the Roman Mass, and already ancient in the 4th century. "*Et antiquum documentum novo cedat ritui*" rightly explains his attitude ; and the Neoplatonic philosopher who knew the uncreated and creative Word—*In principio erat verbum*—had little difficulty in accepting the Christian message : *et verbum caro factum est*.

The learned Justin says :—³

All that philosophers or legislators at any time declared or discovered aright, they accomplished according to their portion of discovery and contemplation of the Word.

Justin (martyred about 166) was much occupied by questions of comparative religion, and while he was wont, as were the other Fathers, to ascribe the numerous errors in paganism to the agency of demons, yet he, Clement of Alexandria (2nd century), and other writers all hold that Orpheus, the Sibyls, the Greek philosophers, had received some measure of the revelation of God. So it is that, at the very dawn of Christianity, we find depicted on graves of martyr, kinsman, or friend, the Good Shepherd, Orpheus, the fish, the dove . . . all sacred symbols in pagan worship. These symbols, however, were interpreted in terms of Christian thought. A recognition of this simple fact would prevent some of the wild comparisons drawn between Christianity and paganism.

While so much is uncertain, we are here at least on sure ground ; and I think we may say that all scholars who have an intimate knowledge of the catacomb frescoes are in agreement as to their meaning, with the exception of a few subjects. As Mgr. Wilpert⁴ and others have pointed out, the significance of these paintings

² *Epist. Barnabas*, 6 ; see later.

³ *Apol.* II in Migne's *Patrologia Græca*, t. 6, col. 459.

⁴ *Die Malereien der Katakomben Roms*.

¹ *Serm.* 2 in Migne, *Patrologia Latina*, t. 38, col. 423.



(A) THE EUCHARISTIC BANQUET. BEGINNING OF 2ND CENTURY. IN THE CATACOMB OF S PRISCILLA



(B) MOSES STRIKING THE ROCK, THE MULTIPLICATION OF THE LOAVES AND FISHES, THE EPIPHANY, ORANTES, NOAH, LAZARUS, DANIEL, JOB, AND THE PARALYTIC. MIDDLE OF THE 4TH CENTURY. IN THE CATACOMB UNDER THE VIGNA MASSIMO

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to the primitive Christian consciousness is revealed to us in a mass of contemporary literature—patristic writings, epigraphy, liturgy, and Acts of the Martyrs. In dealing with this large subject we will briefly summarize the results obtained, in a classification of the subject matter of the frescoes, and note what further light is thrown by them on the mentality of the primitive Christian. We will then discuss in detail certain of the frescoes, as an illustration of the method of investigation, and as a justification of the statements made in the classification.

We may first remind the reader that the Catacombs which we are considering, about thirty in number, lie within a limit of three miles from the Aurelian wall, all along the roads which radiate from Rome to the farthest cities of the empire. The comparatively small portions excavated have yielded many hundred frescoes of the first four centuries (during which period the catacombs were used as a place of burial); and a few of the subsequent four centuries, when they were a place of pilgrimage. It is with the earlier frescoes only we are concerned here.

The style of representation, as well as the primitive method of interpretation, is symbolic, allusive, allegorical. As an example: the two miracles of the feeding of the multitudes are alluded to under the symbol of seven (occasionally eight or ten) baskets of bread; sometimes the figure of Christ touches one of the baskets with a long rod. Thus these frescoes reveal the mind of the primitive Christian, which delighted in symbolism and allegory.

If we exclude a very few subjects at present unexplained, or apparently unimportant, and those decorative and genre pictures referred to above, the remaining frescoes give us, at a very rough estimation, something like fifty subjects repeatedly represented. As regards the dating we may note, in passing, that three of these subjects [PLATE, B]—Noah in the ark, Daniel in the lions' den, the Good Shepherd—appear among the few 1st-century frescoes remaining. Most of the familiar symbols—Orpheus, the fish, the anchor, the dove, the *orante*—appear very early in the 2nd century; and by the end of the 3rd we have examples of nearly every known fresco. This period, well illustrated too in the literature, is the high-water mark of primitive Christian art. A very large number of frescoes, but only a few new subjects, belong to the 4th century. The frescoes do not represent a number of disconnected incidents chosen at random, but fall into three definite groups—each being an exposition of some aspect of Christian doctrine. These subjects continually appear arranged in a cycle of perhaps half a dozen selected symbols on some single grave or chapel, and the Christian could read off, in those col-

located symbols, rightly interpreted, the main articles of his faith. These groups consist of:—

I. Those frescoes dealing with the LIFE OF THE DEPARTED. These form the vast majority, as might be expected in a place of the dead, and depict every phase of their existence. In addition to the frescoes to be discussed later, we may place in this group the primitive dove, the anchor, the palm and that oft-repeated woman's (rarely a man's) figure with suppliant hands—the *orante*—which probably represents the soul [*anima*, feminine] of the departed (occurring 153 times).

II. Those frescoes representing OUR LORD, either more or less realistically, or symbolically. Some of these are very beautiful, but the number is surprisingly few. Among them are represented:—Orpheus, who is a symbol of our Lord and the Incarnation (see later). This doctrine is expressed more realistically in frescoes of the Birth in the Stable (one only), the Adoration of the Magi (one being of the early 2nd century) and the Madonna and the Child. (The significance of *one* of these so-called Madonnas is, I think, very dubious.) Further, there are represented the actual Baptism of our Lord (from early 2nd century) (4 times), and various miracles of healing, nearly every one of these interpreted in a sacramental sense (see later). There is a doubtful Crowning with Thorns, and a Denial of S. Peter. Our Lord is represented (over 100 times) as the Good Shepherd (from the 1st century). Chiefly in the more literal and practical 4th century He is depicted as teacher and law-giver among apostles, or evangelists; also as judging the dead, and rewarding the martyrs. Connected with this Christological group are the sixteen representations, so classic in execution, of Adam and Eve, symbols of that Fall of Man ("O felix Culpa") which caused the Incarnation.

III. The frescoes of the SACRAMENTAL group (from 2nd century) represent, directly, or usually symbolically, the sacraments of the Eucharist and Baptism. Among the eucharistic frescoes may be placed, with certainty, several of those representing banquets [PLATE, A]. A few of those banquet scenes represent, not the Eucharist, but the celestial banquet in Paradise; a few the love-feast (the agape); but the subject bristles with difficulties. Other eucharistic symbols are the Sacrifice of Abraham (22 times), and the Changing of water into wine at Cana of Galilee. But the favourite sacramental types are the fish symbol (see later), occurring, either as a type of baptism or of the Eucharist, very many times; the miracles of the multiplication of the loaves and fishes; and the meal after the Resurrection by Lake Tiberias (see later). Other types of Baptism are Noah in the Ark (also a type of deliverance from peril (32); Moses striking the rock: (also, as we see in the liturgies, a

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type of "deliverance from peril" and "refreshment for the soul of the departed" (68); the Healing of the Blind Man (7) (see later); and the Paralytic at the Pool of Bethesda (15). The actual incident of Baptism is represented in that of our Lord (4), and of a Catechumen (4) (from 2nd century).

It would be difficult to find any other subject in the Catacombs: for the numerous apparently historical incidents taken from those books which became later the Canon of the Scriptures (including Apocrypha, which, of course, is still retained in the Catholic Bible), are all to be interpreted either in a sacramental sense, or as a symbol for the departing soul of the deliverance God ever brought to His servants (see later).

These frescoes are at one with the very earliest literature in revealing the minds of these first Christians as much preoccupied with doctrinal questions. The spirit, too, which in a place of burial repeatedly represented the Sacraments, must have held those Sacraments as the heart and soul of their faith. This last fact we might have already foreseen when we consider the relations of Christianity to paganism to which we have referred above. It is difficult to imagine that the Jew, with his sacrificial system, and the Gentile with his need (as revealed in his religions) of a sacramental system, could have been satisfied by a faith which was not based on sacramentalism.

It has been remarked by some writers that in the Catacombs there are no representations of the ecclesiastical hierarchy. To refer to one among a hundred proofs that such a hierarchy existed from Apostolic days, we need only refer the reader to the *Teaching of the Apostles*⁵ of the very beginning of the 2nd century for minute details thereon. In the Catacombs themselves we find numerous inscriptions of bishops, priests, deacons, subdeacons, readers, exorcists, clerks (*notarii*) and sextons (*fossores*).⁶ After all, we do not depict on the graves of our dead, portraits of archbishop, bishop or parish priest—nor even ordination, nor the marriage rites.

Proceeding to the second part of our discussion, it remains now to justify these statements by an examination of a few fresco subjects in the light of the literature contemporary with them, as an illustration of method, and so give a mere indication—a hint—of all that might be said on each subject. First let us consider the origin and significance of the Shepherd bearing the Sheep (of the 1st century and later). This youthful Good Shepherd with the lamb across his shoulders [FIGURE I] is purely Hellenistic in artistic conception; its ancestry can be traced at least as far back as the archaic figure of Hermes bearing a sheep—Hermes the producer of fruitfulness in

the flocks. There is a gulf fixed between that idea and the Christian interpretation "I am the good Shepherd". There is scarcely an early Christian writer who has not meditated on this symbol, but the words of the ancient prayer for the dead in the Gelasian Sacrament⁷ are surely inspired by the actual fresco, "Be merciful to him . . . Show Thyself to him the Good Shepherd and bear him on Thy shoulders". This Shepherd bearing the sheep, and often carrying a Pan's pipe and standing between two

other sheep in a little pastoral picture is closely related to the subject of the Shepherd with pipe or pastoral staff in his hands guarding his flock—a figure fruitful in symbolism. One interpretation out of many is found in the authentic "Acts of Polycarp" (2nd century), in which our Lord is described as "the Shepherd of the Catholic Church all over the world". This aspect of the Good Shepherd is emphasized by the rolls of parchment often depicted in His hand or at His side: "Jesus Christ . . . the Good Shepherd and law-giver of the one flock", says Clement of Alexandria (2nd century); and we find Abercius, Bishop of Hierapolis (2nd century), describing himself as "a disciple of the Good Shepherd". (See later.)

Somewhat akin to this are the five frescoes of Orpheus represented, as in innumerable classic designs, in his long white robe, mantle and Phrygian cap, and bearing his lyre. He is usually surrounded by sheep only, but in the Domitilla fresco (4th century) by a delightful variety of beast and bird. Eusebius⁸ gives the Christian interpretation; namely, that the Orpheus-Christ is a type of the Incarnation:—

Greek fables relate . . . that Orpheus with his lyre tamed the wild beasts, and with the charm of his song drew the oak-trees after him. Wherefore the all-wise and all-harmonious Word of God [the *Logos*], when He healed with divers remedies the minds of men corrupted with manifold iniquities, took in His hand a musical instrument fashioned by His own wisdom, even His human nature, and on it played a bewitching music; not, as Orpheus, to the brutes, but to minds endowed with reason. And He tamed alike Greeks and barbarians, and healed with the medicine of celestial doctrine the fierce and brutal instincts of their spirits.



FIGURE I

⁵ The *Didache*, ed. Gibson.

⁶ Marucchi, *Epigrafia cristiana*.

⁷ Muratori, *Liturgia Romana vetus*, I, p. 440, ed. 1760.

⁸ *De Laud. Constan.*, XIV., in *Pat. Græc.* t. 20, col. 1409.

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Eusebius is apparently only developing Clement of Alexandria (2nd century), who calls the Logos—the Word Incarnate—"the musician harmonizing all things, the singer of the new song".

Again, the FISH as depicted in the Catacombs is no longer the symbol of some oriental fish deity, but, as we shall see, an image of Christ Himself as revealed in Baptism and the Eucharist. As a type of Baptism the Fish—sometimes resembling a dolphin in form—is represented alone; or, as in a fresco of the Chapel of the Sacraments (2nd century) in S. Callixtus, as being drawn by a fisherman out of water flowing from a rock: in that water is depicted the Baptism of Christ. Let us see what the fathers have to say on this point. First Tertullian (160-240) writes:—⁹

But we, little fish, are born in water according to our Fish (IXΘN) Jesus Christ.

Elsewhere we find:—

The elect are the celestial race of the divine Fish: they are the little fish born in the water which flows from that rock which is Christ, formed in his image, drawing from the quenchless source the knowledge of eternal wisdom.

Besides Tertullian, Cyprian, Origen (both early third century) and others repeatedly explain the story of Moses bringing water from the rock as a type of Baptism; and the subject occurs in the Catacombs no less than sixty-eight times. Moses himself is a type of Peter,¹⁰ as is testified by several of the earlier fathers. Moreover, on one or two of the gilded glasses (*vetri*) found in the Catacombs the scene of Moses striking the rock is depicted, but the word PETRUS is inscribed over Moses. I am inclined to think that the curious frescoes representing Our Lord touching the water-pots with a long rod (a symbolic representation of the miracle at Cana of Galilee) indicates the symbolic identity of Moses-Peter-Christ, and further that this method of representation knits together the sacraments of Baptism and the Eucharist in the person of Christ: an idea which seems to appear in the double significance, baptismal-eucharistic, of the fish symbol, as we shall see.

Clement of Alexandria (2nd century) refers to the fish and other pagan symbols (all of which we find in the Catacombs) in his directions to Christian women as to what rings they may suitably wear.¹¹

But let our signet rings bear a dove, or a fish, or a ship . . . or a lyre [symbol of Orpheus] . . . or an anchor . . . and if there is a fisherman on it, remember the apostle (Peter) and his (spiritual) sons who are drawn forth from the water.

And in his hymn to "Christ the Saviour" (*op. cit.* III, 12) we read:—

. . . Fisher of Men who are saved; Who dost feed with sweet life the holy fishes saved from the perilous wave of the sea of vice, . . .

⁹ *De Bapht.*, I, *Pat. Lat.*, t. 1, col. 1198.

¹⁰ Macarius of Egypt, *Hom.* 26, c. 23 in *Pat. Gr.*, t. 34, col. 690.

¹¹ *Pæd.* III, 11, *Pat. Gr.*, t. 8, col. 634.

To the Eucharistic idea in this hymn we will return. Later, Paulinus, bishop of Nola (353-431), writes to bishop Delphinus as follows:—¹²

I remember that I am made the son of the dolphin (Delphinus) that I might become one of those "fishes which pass through the paths of the sea" [Psalms]. I remember you are not only my father but my fisher [non pater sed Peter]. For you have put your hook into me to draw me forth from the deep and bitter waters of the world, that I might be made captive unto salvation. But if I am thy fish I should bring in my mouth the precious denarius, shining, not with the image and superscription of Caesar, but with the living and life-giving image of the eternal King, namely, faith and truth (*fidem veritatis*).

There is, I think, an identification in the writer's mind between bishop Delphinus, the dolphin (as a symbol of Christ), and Peter, as preëminently the "fisher of men". The whole passage refers to Baptism. There is no real confusion of thought in representing Christ as at once Fisherman and Fish.

Again Optatus of Milevis (4th century) interprets the fish which little Tobias carried and which healed his father Tobit of blindness, as symbolic of Christ.¹³ This explanation of the symbol of the fish is in harmony with the earlier fathers, but it is in contradiction to the actual story of Tobias, who was saved by God from being devoured by a monstrous fish: and so Tobias (represented three times in the Catacombs) becomes one of the innumerable types of deliverance in time of peril which we shall consider presently. This explanation of Optatus implicitly connects the fish symbol with Baptism, since one of the effects of Baptism was illumination, as explained by Justin Martyr¹⁴—"and that washing of baptism is called illumination." Indeed, the healing of the blind man, as related in the Gospels, was considered a symbol of baptism by Clement of Alexandria, Ambrose and Augustine, and the subject is found seven times in the Catacombs. If there were any doubt about this implicit allusion, Optatus continues:—

He is that Fish who, at baptism, by invocation is plunged into the waters, so that that which was simply water is called *piscina* from *piscis* [fish]. And the name of that Fish in Greek contains in one word a host of holy names, for it is in Latin *Jesus Christus Dei Filius Salvator*. *Piscina*, of course, is merely an old classical word for a fishpond!

The so called Sibylline acrostic (a set of verses in which the thirty initial letters of the lines formed, in Latin, the words JESUS CHRISTUS DEI FILIUS SALVATOR) existed, probably as a Christian forgery, possibly as early as the 2nd century. The fact that, in the Greek, this acrostic itself formed a second acrostic, IXΘΥC (fish), was also early observed. We find this play on the word in the 2nd-century Greek inscription of Autun, to be considered later: it becomes a commonplace in the fathers of the 4th and 5th century. It seems probable, but by no means proved, however, that the symbol of the fish was adopted either as being

¹² *Ep.* XX, *Pat. Lat.*, t. 61, col. 249.

¹³ *De schis, Donat.*, III, 2, in *Pat. Lat.*, 11 (*cf.* Apocrypha, Book of Tobit).

¹⁴ *Apol.* I, 61, in *Pat. Gr.*, t. 6, col. 422.

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a sacred pagan symbol, or on account of the Gospel associations with fish and fishermen; and that the presence of the divine name discovered in the *word* was only an additional consecration, and not the origin, of the symbol.

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ADMONITIONS OF THE INSTRUCTRESS IN THE PALACE. A Painting by Ku K'ai-Chih in the Department of Prints and Drawings, British Museum, reproduced in coloured woodcut. Text by LAURENCE BINYON, Assistant-keeper in the Department. London: Printed by order of the Trustees of the British Museum.

THE scroll ascribed to Ku K'ai-Chih is the greatest measure of Chinese painting in this country. Acquired at a small price in 1903 merely as an ancient Chinese painting, its authenticity as the oldest known painting by a great Chinese master has gradually been confirmed and established so that it now takes rank as one of the most important monuments of Chinese painting in existence. Hitherto it has been reproduced only partially and in black and white; the fullest account of it being that by Mr. Laurence Binyon in *The Burlington Magazine*, January, 1904. It was, therefore, a felicitous idea on the part of the Trustees of the British Museum to have the present admirable facsimile executed. In colour reproduction by means of woodcut the Japanese are indubitably supreme, and the Trustees have done well in confiding the work to the Kokka Company, through whose marvellous reproductions we in Europe gain most of our ideas of the masterpieces of Chinese art. The Japanese artists have accomplished this task with their usual skill and fidelity. So fastidious, indeed, is their connoisseur's reverence for an ancient masterpiece that they have given to their work almost the appearance of an original copy by some artist of the Ming time rather than of a mere reproduction. They have been so careful to avoid anything of the crudity of a modern reproduction, to preserve as far as possible the patina of extreme age that they have tended if anything to understate the sharpness and accent of the original. The result is not only a remarkable record and reminiscence of the original, but a work which in itself has the seductive charm of an exquisite *biblot*. The reproduction has been made, in short, in the spirit of the great Imperial connoisseur, Ch'ien Lung, who used to pore so reverently over Ku K'ai-Chih's handiwork in the Lai-ch'ing pavilion, and who "at an odd moment in summer sketched in ink aspray of Epidendrum as an expression of sympathy with its profound and mysterious import". And indeed the work itself is well fitted to arouse such a connoisseur's reverence as that of Ch'ien Lung and of the modern Japanese reproducer. And herein lies the marvel of the work and the explanation of the almost certainly illfounded scepticism with which its attribution to the 4th century of our

In the next article we will discuss the fish as a Eucharistic symbol.

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era was at first received. Who would have thought that China had at that date arrived at this pitch of subtlety and refinement, had already conceived the spirit of the 18th century? But the doubts of its authenticity being now silenced—and Mr. Binyon's lucid and impartial statement of the case in the text of this work leaves little room for hesitation—we must make our conception of the development of Chinese art fit with this surprising fact. Indeed "18th centuryness" seems to have been endemic in China. Confucianism was full of it, and Taoism, though it started with something too mystical and passionate to accord with that principle, adapted itself in process of time to this prevalent tone of Chinese civilization. Only the irruption of Buddhism for a time swept it away and gave us the profoundly spiritual art of the Wei and T'ang dynasties. We see then in the Ku K'ai-Chih an art of complete self-consciousness, with a delicate, almost ironical understanding the niceties of manner and of the subtleties of facial and bodily expression. It is like the work of some more sensitive, more sophisticated Carpaccio. And yet there comes through here and there—most definitely in the drawing of the utensils in the toilet scene—something of that great primitive sense of style and form which represents the other element in Chinese art, the element opposed to Chinoiserie and "18th centuryness." It was this other element which was destined to supplant all the delicate fine-spun sophistications of Ku K'ai-Chih's art and replace it, in little more than a century, by the impressive and rugged intensity of the works at Li Lung Mien. This was clearly one of the great revolutions in the history of art, a revolution which we may some day be able to trace in detail. At present we can only note the great gulf that has to be bridged between the *Admonitions of the Instructress*, perhaps one of the latest works of its kind, and the great imaginative work of the 6th, 7th and 8th centuries. There is much that is difficult to explain in the art of the period preceding Ku K'ai-Chih. One would naturally infer from an examination of the *Admonitions* that it was the result of a long tradition of such exquisitely refined illustration, and indeed some of the figurines in black earthenware which belong even to the pre-Han or very early Han periods show an extraordinary likeness to the elegant court ladies of Ku K'ai-Chih's scroll. And this would lead us to suppose that a similar delicate art persisted throughout the whole Han period. On the other hand many of the figures which are attributed to

the Han period show a rude vigour of expression; they have, indeed, a quasi-barbaric intensity of feeling which accords ill with the supersubtlety of these refined and attenuated forms. Are we to suppose that there were two conflicting traditions during the Han period, one which culminated in works like the *Admonitions of the Instructress*, the other which was destined to rise to complete expression during the Wei and T'ang dynasties? But, whatever be our ultimate conclusions as regards this extremely interesting period of Chinese art, the *Admonitions of the Instructress* must always be taken as a point of departure of cardinal importance.

R. E. F.

GREEK SCULPTURE, 100 illustrations, with an introduction by JOHN WARRACK. Edinburgh (Schulze).

ILLUSTRATIONS of well-known Greek statues and reliefs in marble and bronze, collected simply on account of their intrinsic beauty. In the introduction Mr. Warrack discusses the elements of that direct and harmonious idealistic conception of the beautiful which finds its highest expression in Greek sculpture of the best period. Accepting Rodin's *dictum*, that this conception was only for the cultivated few, he finds in this attitude, and in the profound mental gulf which separates Pagan and Christian, the reason why the Greek ideal ceased to satisfy when life, even for cultivated persons, was complicated by the intrusion of hopes, fears, and ideas imbibed with Christianity. "*Vicisti Galilæe!*"

C. A. H.

ESSAYS IN FRESCO. By EDWARD MCCURDY. (Chatto & Windus.) 5s. net.

MR. MCCURDY'S book has nothing to do with fresco. The introductory note on "*buon fresco*" is only there to explain, through Cennini and Mrs. Herringham, his method in writing a very charming series of papers on things and people of old France and Italy. He writes of Jaufré Rudel and defends the story of the Lady of Tripoli; of Caterina Cornaro in Cyprus and at Asolo; of Cœur de Lion and other famous captives; of a Pardon in Brittany; and in each essay scholarship goes hand in hand with sympathy and grace. The book is full of a tender and glowing beauty.

H. H. C.

CHURCH AND MANOR. A Study in English Economic History. By SIDNEY OLDALL ADDY, M.A. (Allen.) 10s. 6d. net.

THIS is a very readable history of the intimate connexion between the Church and the life of the people in England during the middle ages. The writer in many instances points out the errors made by previous writers and seems in every case accurately to establish his contentions. The plans of earthworks and foundations form useful adjuncts to the text, and the few line-drawings scattered through the volume serve the purpose of emphasizing points to which the author wishes to draw the attention of his readers.

C. M.

BOOKS OF REFERENCE :—(1) PUBLICATIONS POUR

FACILITER LES ETUDES D'ART EN FRANCE. (a) *FRANCHE COMTÉ*, par l'abbé Paul Brune (Dictionnaire des Artistes et Ouvriers d'Art de la France par Provinces, publié sous la direction d'André Girodie). (b) *LES ARTISTES DÉCORATEURS DU BOIS*. Répertoire alphabétique des Ebénistes, Menuisiers, Sculpteurs, Doreurs sur bois, etc., ayant travaillé en France au XVII^e et XVIII^e siècles, par Henri Vial, Adrien Marcel et André Girodie, t. 1^{er}, A à L, Paris (Bibliothèque d'Art, etc.).—(2) *A CENTURY OF LOAN EXHIBITIONS (1813-1912)*, by Algernon Graves, F.S.A. (Algernon Graves.) £5 5s.—(3) *DICTIONNAIRE RÉPERTOIRE DES PEINTRES* depuis l'antiquité jusqu'à nos jours. Par Isabella Errera. Paris. (Hachette et C^{ie}.) 10 francs.—(4) *THE MUSEUMS ASSOCIATION, Museums Directory*, compiled by E. Howarth, F.R.A.S. F.Z.S., and H. M. Platnauer, B.Sc. 10s., post free.—(5) *MERKEN VAN AMSTERDAMSCH Goud- en Zilvermeden* door Elias Voet, jr., met een plaat en 1473 Merken. 'S-Gravenhage (M. Nijhoff) Gld. 15.—(6) *LA CORPORATION DES PEINTRES DE BRUGES*. Par Charles Vanden Haute. Courtrai. "Flandria." 15 fr.—(7) *HILFSBUCH ZUR KUNSTGESCHICHTE, Heiligenlegenden, Mythologie, Technische Ausdrücke, Zeittafeln*. Von Paul Schubring. Zweite vermehrte und verbesserte Auflage. Berlin. (Karl Curtius.) 3.50 M.—(8) *WELSH PAINTERS, SCULPTORS (1827-1911)*, arranged alphabetically, with 30 portraits, by Rev. T. Mardy Rees. (Welsh Publishing Co.)—(9) *ART PRICES CURRENT*. Vol. V. ("Fine Art Trade Journal") 21s.

(1) NOT content with treating in this immense series the whole body of French artists and craftsmen according to habitat, the Bibliothèque d'Art et d'Archéologie seems to be partially covering the same ground from another direction by treating some of them in independent repertories according to species also. No biographical, iconographical or bibliographical work—for these volumes have all those qualities—has ever attempted nearly so extensive a census. In the volumes of the provincial series (a) a point of general economic interest is indicated by the omission of certain craftsmen after certain dates. Smiths are omitted after 1400; cutlers, spurriers, lorrainers and sadlers after 1500; masons and stone-cutters after 1600; turners after 1700; and bell-founders, gilders, contractors, clock-makers, engineers, joiners, locksmiths and upholsterers after 1800—a very liberal margin in many cases. These dates mark broadly when sub-division of labour had deprived these crafts of their artistic qualities. Happily for the abbé Paul Brune, Franche-Comté is barren of the greater arts, for the space required by its best-known painters, the three moderns, Courbet, Jean-Baptiste Isabey, and Theodore Rousseau, alone amounts to nearly 19 very closely printed pages. But Franche-comtois families are very fertile in artistic craftsmen; the Loisy produced in four generations seventeen goldsmiths and engravers and one painter, and the Devosges nearly as many minor plastic artists of various sorts in wood and stone. The second work (b) is interesting apart from its utility—because it is the result of a rare combination of technical skill with the historic sense. It is based on the manuscripts of Henri Vial, an active craftsman, elaborated by generous associates and successors. We have lingered over these solid volumes, for the assiduous labour of the compilers and the munificence

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of the founder of the Bibliothèque d'Art et d'Archéologie which renders their publication possible, deserve still more detailed recognition.—(2) Mr. Graves's industry and activity are inexhaustible. It was only the other day that we received his "Index to Waagen's Treasures of Art", and already we have before us a further instalment of his work in an index to loan exhibitions during the century 1813-1912. Possibly this will prove one of the most interesting publications of this invaluable series, and students, directors of galleries, organisers of exhibitions, and most of all, picture-dealers will highly appreciate the industry of Mr. Algernon Graves. Some interesting details can be discovered at a first glance. The paintings by, or attributed to, Gainsborough, which have been lent to exhibitions during this period, occupy no less than 33 pages of this volume, and we must expect those by Sir Joshua Reynolds to be as numerous, or more so, in the volume which is yet to come. Many paintings are, of course, entered more than once. As the Index includes the private exhibitions at the Burlington Fine Arts Club, certain English painters, such as Robert Brough and C. W. Furse, occupy by accident a larger space than many noted old masters. This index will afford an amusing and interesting occupation for those who are curious enough to follow the progress of some well-known painting throughout the century in question. The amusement will in some cases be tempered by the distressful thought that so many valuable paintings should have passed to foreign countries. It would be ungracious to look for misprints or casual errors in a compilation of this sort. The very few which we have noticed on first perusal are obvious and unimportant. (3) The publisher claims that Mme. Errera's *Répertoire* is an indispensable work of reference to all collectors, artists and amateurs of the arts, and his claim is justified. The book is in tabular form and contains the names of more than 30,000 artists from the earliest times down to 1882. Painters still living at that date are not included. The record is arranged alphabetically, and opposite each name are given the dates of the artist's birth and death, his country, the period of his artistic activity, and—most important of all—bibliographical references to which the inquirer may turn for further information. The bibliography is set out in full at the beginning of the book. It contains not only the more important definitive histories and dictionaries of Art from the various countries, but also numerous museum catalogues, art reviews and many other lesser publications. Printed on thin paper and conveniently arranged the volume is, for all the bulk of its matter, a neat and attractive one, and light to handle. As to the accuracy of the book, we have tested it severely on several occasions,

and Mme. Errera has scarcely ever failed us. We should like, in conclusion, both to congratulate her, and confidently to recommend her book.—(4) Although the above volume bears the publishing date of 1911, the Hon. Sec. of the Museums Association who sent it to us recently assures us that the information contained in it is up-to-date. A concise account under common tabulated headings is given of every museum included in the book. Under these headings one may learn, for instance, the details of management and expenditure, times and terms of admission, the nature of the collection, the exhibition space and dimensions of the rooms, besides many other items of information; and the tabulated headings are applied as fully as possible to each individual case. In addition to the museums of Great Britain and Ireland (both national and provincial) a considerable number of Indian and Colonial Institutions is included. To all who have to do with museums or are interested in them this book should prove a most useful work of reference.—(5) Unfortunately few foreigners know Dutch, but Mr. Elias Voet's monograph on the craft of the Amsterdam Gold and Silver Smiths is set out in such a clear and practical manner that want of acquaintance with the language will be of little hindrance, and the work will prove of considerable utility to the collector and student desirous of identifying examples from the workshops of this centre. With commendable restraint the author avoids elaborate descriptions of the works themselves, and after a brief introduction sets before us a very complete list of the craftsmen who worked in Amsterdam. He gives us the letters of the alphabet in their variously shaped shields that formed the date letters of the different years, and a lengthy list of the house marks themselves. The illustrations of these marks, which are reproduced from the marks themselves, are not always as distinct as one would wish, but, when taken in conjunction with the alphabets, they should be of great service in identifying the age and makers of plate coming from Amsterdam workshops. He also informs us where the examples he mentions are to be found, whether in museums, churches, or in the possession of guilds or private individuals. The system of marking with a letter of the alphabet in variously shaped shields, the maker's mark, and a town mark, seems to have been almost identical with that in use in our own country, and to have continued up till the beginning of the 19th century, when the marks were changed in conformity to those in use by the French, under whose sway the Low Countries were at that period. Judging from the number of masters known to have worked in Amsterdam, this town must have been a very formidable rival to such centres of the silversmiths' industry as Augsburg and Nuremberg, whose products were so highly esteemed in the 16th, 17th, and 18th

centuries. The book concludes with a carefully compiled list of owners and an index divided under alphabetical and subject headings.—(6) The importance of printing in full the registers of the various painters' guilds in the Netherlands and elsewhere can hardly be over-estimated. The facts there recorded are the bricks and mortar of art history. The guilds of painters were inclusive of many allied trades—gold-beaters, glaziers, colour-grinders, vellum-makers, mirror-makers, even saddlers—and the Painters' Guild at Bruges was no exception to this rule. As the registers of this guild only begin in 1453 some of the most interesting records of the guild before this date have not been preserved. As it is, we have important facts about well-known artists—Gerard David, Hans Memlinc, Petrus Cristus, Adrian Isenbrandt, the Claeissens family, Jan Provost, Lancelot Blondeel, Egbert and Marcus Gheeraedts, Ambrosius Benson and others, which have for the most part been already published by Mr. W. H. J. Weale, and need not be extracted here. (7) A foreigner can scarcely gauge the merits of a popular handbook. Dr. Schubring's justifies itself by the early necessity for a new edition. One thing is certain; no introduction to the history of art would have run out of print within four years in all the English-speaking countries put together. To foreigners by far the best and most useful section of the book is the short list of art terms. Dr. Schubring defines the terms precisely, and if we sometimes use the list inversely, we may learn many peculiar German terms, which are not given even in large German bi-lingual dictionaries. The historical tables, also, are useful for reference, and the isolated events which serve to mark time are well selected. To the studious *Gemeine* the mythological section may act as a convenient memorandum, but if it were written in English it would find few memories to revive, except perhaps in studious Scotland. Regarding the book generally, excellent as its objective is, its basis of selection is uncertain, particularly in the hagiological sections. When Dr. Schubring tabulates "Mönchskutten" (p. 60) he is particularly vague, and generally misleading; "White, black and grey with all their trumpery" is a correcter description if it is not so minute. In fact, it must be confessed that, in unbending to elementary instruction, Dr. Schubring somewhat declines.—(8) A young Welsh minister who seems to like pictures asks for a notice of his book. He has industriously collected many names of artists who have some remote connexion with Wales, but there never has been a Welsh school of any art and there are no signs that there ever will be; for—to take contemporary instances—Burne-Jones, Mr. Havard Thomas, Mr. Augustus and Mr. Goscombe John have no common Welshness beyond their patronymics. But Mr. Rees carries nationalism to excess when he tells us under "Inigo Jones";—"Beaufort

House, Chelsea, the home of Sir Thomas More, was designed by him". Inigo Jones may have designed a certain house on the site once occupied by More's, and More might have employed an architect with a Welsh patronymic, if another good Welshman had not cut off his head 38 years before the architect was born.—(9) Like other works of reference the fifth volume of "Art Prices Current" shows considerable increase in bulk, the volume for 1911-12 consisting of nearly 900 pages. The well-arranged indexes make the book an easy one for the collector or dealer to use if information is required as to the market value of pictures, drawings, engravings or etchings.

CATALOGUES OF PERMANENT PUBLIC COLLECTIONS

- (1) THE WALLACE COLLECTION. Catalogue, Pictures and Drawings with Historical Notes, Short Lives of the Painters, and 266 illustrations. H.M. Stationery Office, 1913. 13th ed. 1s. [326 pp.]
- (2) VICTORIA AND ALBERT MUSEUM CATALOGUES. English Ecclesiastical Embroideries of the 13th to the 16th century, with 33 illustrations. H.M. Stationery Office, 1913. 1s.
- (3) MUSÉE ROYAL DES BEAUX-ARTS D'ANVERS. Catalogue descriptif. I. Maîtres anciens. Rédigé et publié par ordre du CONSEIL D'ADMINISTRATION par POL DE MONT, Conservateur. 2^e édit. revue et complétée. Jan Boucherij, Rue Houblonnière 22, Anvers, 1911.
- (4) MUSÉE NATIONAL DE STOCKHOLM. Notice descriptive des Tableaux, par GEORG GÖTHE. 1^{re} partie. Maîtres étrangers (non Scandinaves), 3^{me} éd. 1910. Imp. Ivar Haeggström's A. B. [407 pp., 20 illus.]
- (5) THE METROPOLITAN MUSEUM OF ART, NEW YORK. Catalogue of Romanesque, Gothic, and Renaissance Sculpture. New York. 1913. [268 pp., 76 illus.]

(1) Mr. D. S. MacColl, the Keeper of the Wallace Collection, has re-modelled the catalogue of the pictures and drawings in his charge, and the new edition is a compact volume. A sketch of the origin and growth of the collection is followed by short biographies of the persons most concerned in its development; the first, second, third and fourth Marquises of Hertford, Sir Richard and Lady Wallace, and Sir John Murray Scott; and a large amount of information has been added to the notes on the pictures which err, if at all, on the side of fulness. However, the notes are always interesting and sometimes of great value. Many of them are derived from sources of information outside the ordinary books of reference; and these sources include a number of letters concerning the purchase of pictures written by the fourth Lord Hertford to his agent, Mr. Mawson. A note on the famous portrait of Mrs. Robinson by Gainsborough is particularly valuable. Hitherto, as students of Gainsborough's work are aware, it has been impossible to say for certain that the portrait represented Mrs. Robinson, whose name has been attached to it by modern experts, but the sitter is now identified beyond all doubt by an entry discovered by Mr. Lionel Cust in one of the day-books of old Carlton House. The new catalogue bears

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evidence of most careful compilation, and in a glance through its pages no errors have caught the eye of the present reviewer except an obvious misprint on page 7. But excellent as it is the Wallace catalogue is capable of improvement in one direction. A volume as scholarly as this is not only a guidebook but a work of reference, and as a work of reference to be consulted away from the gallery it is essential that it should contain a description, however brief, of every picture which is not placed before the eyes in illustration.

(2) This new catalogue is an important addition to the valuable store of information relating to the national treasures in the Victoria and Albert Museum. No ancient English work is more interesting than embroidery, nor should claim more attention, if only for its historical value. The acknowledged authenticity (cf. Prof. G. Baldwin Brown's and Mrs. A. H. Christie's recent article in *The Burlington Magazine*) of the stole and maniple of S. Cuthbert, made about 905, by order of Queen Ælfræd for Frīdestan, Bishop of Winchester, is the most important fact relating to the subject. Considering the beautiful and stately Byzantine type of the figures and the extreme excellence of the work technically, one would otherwise have doubted the existence of such vestments in Anglo-Saxon times. Later in date are some beautiful fragments preserved at Worcester and Canterbury, but until the middle of the 13th century no complete specimens occur. The celebrated Syon Cope of this period has no rival either for historical interest or for its wonderful state of preservation. From the middle of the 14th century onwards there is a distinct decline both in quality and quantity. No longer is there the same accuracy in giving to each saintly figure the proper emblems and the full name in Lombardic characters, nor do we find the same careful rendering of the architectural detail and animal life, in the last of which the early workers took so much pleasure. The heraldic devices of the Syon Cope and other old Catholic vestments are carefully explained, and this handbook with its admirable illustrations is indispensable to the student either of history or needlecraft.

(3) We congratulate M. Pol de Mont and the Conseil d'Administration on having produced in their revised and completed edition a truly admirable catalogue, all the more so because an appreciative public and a splendid collection have enabled them to dispense with illustration of the pictures. They include instead a fair number of facsimiles of signatures, monograms and insignia of all kinds, indecipherable except with a strong glass in a favourable light and particularly useful for reference. On pp. 190 and 194, for instance are reproductions of devices occurring as decorative incidents in pictures, which easily escape notice and are important notes

in the process of research. This is a highly intelligent form of illustration which we wish were more general. But we regret to observe a slight tendency on the part of the compilers—though we hope a decreasing one—to accept undigested evidence in ascription offered without sufficient authority. As we have pointed out before, all unsigned remarks in periodical publications should be excluded from the catalogues of public collections.

(4) Among the galleries of minor importance which have gradually been pushing their way towards more extended recognition is that of the National Gallery of Sweden in the Musée National at Stockholm. Composed as a nucleus of the private collections formed by members of the House of Vasa, especially the Queens Ulrica Eleanora, Hedvig Eleanora, and Louise Ulrica, it is not surprising to find that the bulk of the collection consists of small portraits of Dutch masters with a few North German artists. The official catalogue, however, published three years ago by Herr G. Göthe, shows that the Stockholm collection must be taken seriously into consideration by the student. No less than eight paintings by Rembrandt are to be found here, including the famous *Claudius Civilis exhorting the Batavians to resist the Romans*. The catalogue itself is satisfactory in every way.

(5) This catalogue has evidently been prepared with the utmost care. The sculptures have been arranged according to their different countries, with sub-division according to periods in every case. But it is not only in the main arrangement that evidences of conscientious workmanship are to be seen, for the volume contains in addition no less than three indices—the first of the sculptors, the second of the material in which the sculptures are executed, the third of the subjects and persons represented. An index is a most valuable adjunct to a catalogue, and this particular catalogue is so well equipped that it should be possible for an investigator to discover readily what he is seeking, however slight or incomplete may be the knowledge with which he commences the task. The catalogue is illustrated and printed on excellent paper, and the illustrations seem in most cases to be properly placed immediately against their descriptive text. This is an important point which compilers of catalogues are apt to overlook. But it is surely unnecessary to give elaborate verbal descriptions of those particulars which are already much more adequately described by being placed before the eye in illustration. Thus it is quite unnecessary to say of No. 87 that the subject has short curly hair and moustache, that his head is turned to the right, or that his doublet is buttoned down the front. The picture stares one in the face, and all these things are therefore perfectly obvious. To reiterate them on paper is merely waste of space.

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ANCIENT RUSSIAN ART IN MOSCOW.—No phase of Russian Art is more characteristic and essentially national than icon-painting, but it is an art which has ceased to grow. For these and kindred reasons few fine examples have found their way to Western Europe. In Russia itself the collector of icons has hitherto been actuated by a taste for antiquities or by religious sentiment rather than artistic feeling. The recent Exhibition of Ancient Russian Art in Moscow (upon which a sketch by M. Lykiardopoulos has already appeared in these pages, Vol. XXIII, p. 94) emphasized this fact; it also served to demonstrate that to-day the icons of the best periods arouse an interest that is not only religious and antiquarian; they also appeal to that universal sense of beauty which creates a bond between the most opposed and mutually enigmatic temperaments. The descriptive catalogue written by M. Mouratoff (of the Rumyantsovsky Museum) and N. M. Chtchékoff as a guide to the collection of icons at the Moscow Exhibition, is a valuable aid to the full appreciation of their decorative charm and mystic symbolism. M. Mouratoff's intimate knowledge of his subject enables him to throw light on various obscure details, and to explain certain changes of treatment, each of which has its significance. Thus, he points out that the so-called "Alexandrian landscape" which appears in the backgrounds of the great Byzantine masters—the architectural setting of porticoes, towers, atriums open to the sky, and miniature mountains with shelving declivities like buttresses—was gradually abandoned by the Slavonic painters, as in process of time they made the art of the Byzantine and the Greek their own. In place of the column or conventionalized tree and "monumental" cone, a flat groundwork against which the figures were boldly silhouetted became a distinguishing and permanent feature of the Russian icon. Among the illustrations to the catalogue is a 14th-century example, Greco-Byzantine in style, which is typical of the period when the fresco and the icon were closely related, both as to subject and composition, and were executed by one and the same artist. The patron-saints of horses, Flore and Laure, are placed on either side of a winged figure into whose hands they appear to have given the bridle reins of a black and a white horse stationed beneath their feet in prancing positions. The horses are treated in a flat, conventional way, having as background the rocky pedestal of the central figure. The lower part of the icon is occupied by a cavalcade in which the horses are similarly conventional and decorative, while the attitudes of the riders are naturalistic and vigorous. The transition of the Greco-Byzantine manner into a breadth and simplicity more sympathetic to the Slav is observable in *The Lord's Supper* (15th century), in which the surface of the table is used to throw into strong

relief a group of people seated on the floor, while an architectural *décor* is used for the figures in the upper portion of the icon. There is often a combination of naïf realism and symbolism, as in a representation of the execution of John the Baptist. The saint's head, bent in anticipation of the death-blow, is reflected in the "charger" placed to receive it. At the root of a small tree in the foreground an axe is significantly laid. Among the earliest icons in the collection was a *Holy Virgin and Child* ascribed to an artist of the 13th century. In M. Mouratoff's opinion, however, this fine relic of the great primitive School of Novgorod may be more correctly attributed to the 12th century, which preceded a dark age of internecine strife and social anarchy. This is, no doubt, a point upon which connoisseurs will agree to differ, but there can be no dispute regarding the artistic quality of the work itself, nor can we easily overrate the value of an exhibition which has brought to light so many treasures of ancient art, treasures that have long lain *perdu* in the great houses and monasteries of Russia, where they were effectually concealed by dirt and discoloured oil upon their surfaces, or worse still, by ignorant "restorations."

C. H. W.

RESTORATIONS AT CHESTER CATHEDRAL.—As is well known, the red sandstone of Chester, picturesque though its effect may be, is almost as perishable as the local Headington stone of Oxford buildings. The consequence is, that the visitor to Chester, vauntingly described in guide-books as the most perfect mediæval city in England, meets with sad disillusionment when he comes to inspect the city as it is to-day, only to realise how much re-building and renovating its formerly valuable structures have sustained. Mr. J. W. Grundy, of Manchester, has issued a series of good photographs, taken by him on the 27th August, to illustrate the roofless ruin that was once the monastic refectory of Chester. This building is in a deplorable state, and the Dean and Canons apprehend that unless its restoration be speedily taken in hand the whole structure may be irretrievably lost. At the same time a distinction ought to be made between necessary repairs and unnecessary reconstructions. Among the latter must certainly be classed the projected work of the refectory's east window, which is now occupied with brick, nothing surviving of the original but the framework of its depressed two-centred arch. This it is proposed to fill with tracery from the design of Mr. Gilbert Scott. But the old tracery having entirely perished, it can only be of the most questionable advantage to replace it by modern work of a pattern which must of necessity be merely conjectural. This preliminary stricture is

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not intended to underrate the importance of the really useful work of reparation now being carried on in other parts of the building, such as the strengthening of the feeble foundations. Thus, under the north-east front the loose stones and earth of which the substructure was composed are being carefully removed, and a solid foundation of concrete being laid in their place. Work of this kind, though not demonstrative, must commend itself to everyone who has at heart the preservation of the ancient monuments of our country. The next task after securing the foundations must be to furnish a plain, waterproof roof over the building, as a means of preserving the ancient ornaments which remain from further damage by exposure to the weather, *e.g.*, the fine Norman doorway leading into the cloister, and the sculptured corbels of the refectory. This done, it would be well to sweep away the disfigurements introduced in Dean Cotton's time, *e.g.*, a brick partition cutting off part of the area of the refectory to provide a passage way. In the progress of the present works some beautiful and ancient features, long concealed, have already been brought to light. Some 600 tons of earth and stone have been removed from the cloister, and the brickwork and other encumbrances cleared away from an arcade constructed in the 14th century to light the steps leading to the pulpit where the reading at meal-times in the refectory was wont to take place. The arcade comprises five arched lights, cusped and feathered, which have now been made good in accordance with the surviving details of the original design. It should be mentioned that the work is in the hands of Messrs. Thompson, of Peterborough.

A. V.

THE MUNICIPAL GALLERY OF MODERN ART, DUBLIN.—Sir Hugh Lane has exercised commendable restraint in his dealings with the Corporation of Dublin, but even his patience is not unlimited, and the unfortunate reception of his generous offer to the Municipal Gallery of Modern Art will probably cost the city a collection of pictures of exceptional interest and value. To explain the present position of things in Dublin it is necessary to go back to 1904, when a collection of pictures by Irish painters was seen for the first time in London. These pictures had been brought together for the exhibition at St. Louis, but that idea was abandoned and by arrangement with the Corporation of London the collection was exhibited in the galleries at the Guildhall. The attention given to the pictures in London was flattering to Irish artists, but Sir Hugh Lane, by whom the exhibition was organized, took the opportunity to point out how much Irish art-students were

handicapped in their own country. "There is not", he said, "in Ireland one single accessible collection or masterpiece of modern contemporary art . . . our students are expected to work without ever seeing or being stimulated by the sight of a Corot, a Watts, a Whistler or a Sargent". However, Sir Hugh and some of those who sympathized with him had already made plans for establishing in Dublin a gallery in which pictures by eminent modern painters of Irish and foreign birth could be exhibited permanently, and a number of artists, Whistler among them, had promised to contribute examples of their work. In 1905 the Corporation of Dublin voted £500 a year for the maintenance of a Municipal Gallery of Modern Art, which was opened two or three years later at Clonmell House, an old Georgian mansion in Harcourt Street. About 160 works were shown at Clonmell House, a large proportion of which were given by Sir Hugh, who consented to act as Honorary Director of the gallery. But the rooms in which the pictures were hung were unfit for exhibition purposes, and this was painfully evident to the Honorary Director, who in addition to his original gift had placed temporarily in Clonmell House a number of other works, chiefly by modern foreign artists of great eminence. All these additional pictures, collectively valued at between £60,000 and £70,000, he offered to present to the Corporation on condition that a gallery should be built in which everything could be exhibited in favourable conditions. It was a very generous offer and it seems incredible that there should have been any difficulties about its acceptance, but there have been difficulties, and of so serious a nature that Sir Hugh has been compelled to withdraw his offer—it is to be feared finally. Most of the trouble has been connected with the question of a site for the gallery. The estimated cost of the building was £45,000, of which the Corporation was to find £22,000 and the balance was to be raised by public subscription. A large sum had already been promised and there seems to be little doubt that the remainder would have been forthcoming if an agreement had been come to about the position of the building. Several sites were proposed and discussed, and it was at length settled—or apparently settled—that a bridge-gallery should be built across the Liffey at a point agreed upon. Mr. Edwin Lutyens, A.R.A., the architect chosen by Sir Hugh to carry out the work, came from London to inspect the site and made a promising sketch of the bridge-gallery, which in his hands would no doubt have become a very fine building. The Corporation agreed to the bridge-site in the spring, but many influences have since been brought to bear upon it, and after incessant postponements Sir Hugh was compelled to announce in July that if the matter were not settled in six weeks his offer would lapse. A special meeting of the Corporation was held in September, at which the

motion in favour of the bridge-site, agreed to on the 17th of March, was definitely rescinded. The consequence is that Sir Hugh Lane has now had the group of his French pictures removed to London. He has lent his continental pictures of other schools to Belfast, now awakened so far as to have voted £75,000 for an Art Gallery on a fine site, with a considerable further sum for the maintenance of the pictures. Thus Dublin bids fair to have thrown away definitely a most desirable gift which Paris, Berlin or New York would have accepted gratefully.

W. T. W.

THE LAYARD COLLECTION.—A year has now elapsed since the lamented death of Lady Layard, owing to which the valuable collection of Italian pictures formed by the late Sir Austen Henry Layard became by his bequest the property of the Trustees of the National Gallery. In consequence of the various legal impediments offered by the Italian Government to the removal of valuable paintings from Italy, some question had from time to time been raised as to the possible difficulties in arranging for their transport. These had been anticipated by Sir Henry Layard himself, and by Lady Layard, who at the time of her death was quite satisfied that all the necessary arrangements had been made so that the Italian Government could offer no opposition, except, perhaps, in the case of one or two paintings of more recent acquisition than the others. In these circumstances it seems difficult to understand why the Trustees of the National Gallery were met by deliberate obstruction to the removal of the pictures. Those who happen to be acquainted with the quickly varying phases of Italian domestic politics were not likely to be surprised that fresh obstacles should be raised on the Italian side. In view, however, of previous agreement or arrangement, it seems strange that the Trustees of the National Gallery should not have been able to insist upon their rights. Nothing could be more unsatisfactory than the present situation, or more humiliating to ourselves. The pictures themselves have been removed from the Cà Cappello, and from their frames, and have been stored for safety in the Museo Civico at Venice. An embargo has been laid upon their removal by the Italian Government, although there was no question outstanding with regard to the bulk of the collection. A carelessly worded passage in the will of Sir Henry Layard has opened the door for family litigation, but here again there seems no reason why the litigation should not be carried on in this country, and why it need have affected the removal of the pictures to England, had it not been for a somewhat maladroit attempt at compromise, which has complicated the whole situation. It is surely time now that something should be done, and

that pictures which belong to the British nation should not remain in durance and unseen within the Museo Civico.

Although occasional examples of the work of Velazquez, El Greco and others have been seen from time to time at the loan exhibitions held at various galleries, no representative collection of Spanish pictures has been seen in London since the Guildhall exhibition of twelve years ago. That exhibition attracted more visitors to the Guildhall than any of its predecessors, and this should be a good omen for the success of the exhibition of Spanish Old Masters which is to be opened immediately at the Grafton Galleries. From an artistic standpoint it is of the first importance, and it deserves the widest popular support, because the National Gallery (through the National Art Collections Fund) and the Sociedad de Amigos del Arte Española of Madrid will both benefit by its proceeds. The two hundred pictures at the Grafton Galleries include five lent by the King from the Belgian Room at Buckingham Palace, and eight from the Duke of Wellington's collection at Apsley House. Sir Frederick Cook lends more than twenty canvases, and numbers of interesting works new to London have been contributed by Spanish collectors. The exhibition will remain open until the end of January.

All lovers of English painting will regret to hear that Messrs. George H. and Frederick H. Shepherd are retiring from business. The necessities and interests of business do not by any means always coincide with those of the art historian. Ignorance of the names and works of minor painters may even give an air of confidence to some high-sounding attribution, but at Messrs. Shepherd's gallery the advantages of ignorance were never called in aid. On the contrary, they addressed themselves with admirable zeal to discovering the truth about 18th-century and 19th-century British art, and were instrumental in rescuing from oblivion many of the minor artists whose work habitually passed under a few well-known names. All students owe a debt of gratitude to their endeavours, and will recall the unfailing courtesy with which the Messrs. Shepherd shared the fruits of their labours with anyone who showed genuine interest in the subject. Indeed, students who frequented their annual exhibitions must have often been aware that a discussion about the authenticity of an attribution or an attempt to name the original of a portrait presented more attraction to the brothers Shepherd than the appearance of a possible client. Such a spirit is rare in commerce, and deserves more recognition than it generally receives. Mr. George and Mr. Frederick Shepherd will carry with them into their retirement the good wishes and the sincere gratitude of many amateurs.

Notes

[ERRATUM.—*The Burlington Magazine*, Vol. XXIII, p. 323, line 29 (September, 1913), for "the late Señor Beruete y Moret" read "Señor Don Aureliano de Beruete y Moret". Señor Aureliano de Beruete y Moret, to whom we offer our apologies, the author of "The School of Madrid", is the son of the eminent critic, Aureliano de Beruete.—ED.]

ILLUSTRATED CATALOGUES OF SALES IN OCTOBER

HELBING of Munich, in concert with A. RAMBALDI of Bologna, will sell at the Palazzo Balbi, Canal Grande, Venice, from 30 September to 4 October, Comm. M. Guggenheim's large collection of antiques, with the exception of his Venetian laces and textiles and the models used in manufacture, which he has presented respectively to the Museo Civico, the Raccolta Correr, and the Royal School of Applied Art in Venice. The sales every day seem to begin with hardware such as ceramics, works in metal, stone and wood, and end with pictorial objects ranging from pictures to manuscripts. Carved Italian frames, of which there are a great many, are to be sold on 30 September and 2, 3 and 4 October, furniture on 1, 2 and 3 October, and textiles on 1 and 3 October. From 56 pages of notably excellent collotype illustration, variety seems to be a feature of the collection, and the minor arts seem to be better represented than the major.

HELBING of Munich will sell in his auction-rooms, 15 Wagnmüllerstr., on 7 October, a collection of Swiss and South German window-glass, isolated subjects generally of small size, some of which came from Lord Sudeley's collection sold in 1911. To judge from the catalogue, which is liberally illustrated, there are many interesting pieces, mostly heraldic, but also some figure subjects, among which may be noticed four early 14th-century fragments of French glass (No. 94-98) supposed to have originally come from the abbey of S. Denis, and a large early 16th-century fragment, *Christ among the Doctors* (No. 111), of which the colour is highly praised by Dr. Georg Lill, who writes an introduction to the catalogue. The 16th century at earliest is the period of the majority of the pieces. A scene from the life of the hermit S. Gerold (No. 99) may be noticed for its naturalistic treatment and successful design. A good proportion of the Swiss glass is signed by well-known glass artists such as J. and Ch. Murer, H. H. Engelhart, H. J. Nüscheler 1 & II, and H. U. Jegli.—On the same and two following days (7-9 October) Helbing will also sell two collections of various antiquities, the late Herr M. Pickert's of Nuremberg, and Herr Stapelberg's of Odessa, comprising especially weapons from all over Europe and the East, Far and Near, with ceramics, metal-work, jewellery, wood-carving and a few pictures. There is an

expressive polychrome wooden figure of S. Barbara (No. 270), c. 1500, apparently French, and two interesting Lower Rhine marriage-panels (No. 381, 382), "of the first half of the 16th century". In addition to the two larger collections is an annex mainly consisting of Frankenthaler porcelain.

HIERSEMANN, the well-known antiquarian book-seller of Leipzig (Königstr. 29) will sell at his own auction rooms, on 13 and 14 October, a large and important collection of Napoleonic relics, formed by Herr H. Buhrig of Leipzig. The collection includes autographs, books, portraits, arms and accoutrements, caricatures, plaquettes, busts, medals, the ornaments called "Gold gab ich für Eisen", tobacco-boxes, pipes, porcelain, stoneware, curiosities, souvenirs—in fact, an immense number of objects primarily of historic and antiquarian rather than of artistic interest. The numerous and crowded plates of the catalogue should attract collectors, who will also find the full index of the places and persons with which the objects are connected very useful.

LEPKE of Berlin (Potsdamerstr. 122 a-b), begins on 7 October a two days' sale of the collections of Herr C. Chr. E. Meyer, Bremen, and of a certain Graf R . . ., both apparently best supplied with ceramics. Herr Meyer's includes also carvings and objets d'art (16th-18th century), and is illustrated in the catalogue by 18 pages reproduced in half-tone. Graf R.'s includes German and foreign oils and water colours, miniatures, coins and documents (17th—mid-19th century), costumes (18th century), Empire and Louis Seize furniture, works in metal, small antiquities and prehistoric objects, and is illustrated by 46 pages reproduced in collotype. The lots of the two sales number 1,200, and the illustrated pages are well filled and clearly printed. Herr Meyer's Byzantine processional crucifix (No. 89, Taf. 16), Limoges plaquettes, *The Deposition* (No. 90, Taf. 12) and *The Mass of S. Gregory* (No. 91, Taf. 11), and Graf R.'s 17th-18th century Chinese porcelain, illustrated and numbered in Tafeln 33-36, with his Meissen porcelain (Taf. 37 and 39, No. 835), attract the eye in the catalogue for diverse reasons.

LEPKE will also sell on 4 November the maiolica collection of Herr Adolf Von Beckerath. The catalogue contains some 400 items, a large proportion of which is illustrated in the 89 plates and the woodcuts. The collection is widely known for its high quality and general interest, but its chief feature is the astonishing series of quattrocento wares, no fewer than 162 pieces representing the potteries of Florence, Faenza, Rome and Orvieto. About the same number illustrate the cinquecento art, but even here the preference for the earlier types of decoration is conspicuous. It is without doubt the most important collection of the kind which has appeared in the sale-room, and the catalogue carefully prepared by Dr. von Falke, with full descriptions, marks, and excellent illustrations, is a scientific work of permanent value.

FRENCH PERIODICALS

GAZETTES DES BEAUX ARTS. May, 1913.—M. SAUNIER writes on the loan exhibition of the works of Louis David and his school in the Petit Palais. Under the title "Influence séculaire de l'Art Flamand sur l'Art Français", M. VERHAEREN dwells upon the influence of Flemish art upon French painters from the 14th to the middle of the 19th century, an influence, he considers, which had a more salutary and lasting effect upon French art than that of Italian Masters. M. JAMOT concludes his article on the theatre of the Champs Elysées, and gives an account of the decorative paintings there by M. Maurice Denis.

June.—In an article entitled "Léonard de Vinci Architecte du Château de Chambord" MM. MARCEL REYMOND and CHARLES MARCEL-REYMOND set forth their conviction that the original design for this Château was due to Leonardo, though his project was later modified by French architects. The recent publication of three drawings and a plan of the building as originally projected (from Félibien's MS., 1681) first directed the attention of the writers to the question. The analogy between these drawings and Leonardo's architectural sketches is striking, but they differ widely from the work of French architects of that date. Leonardo's greatness as an architect has been underestimated; the writers argue that his drawings of buildings with their symmetrical plan of construction, his connexion with Louis XII (to whom he submitted architectural projects which were highly approved as early as 1506) and Francis I, together with other facts which they bring forward, tend to confirm their theory. The reason of the modification by French architects of the original plan is set forth, and the presence of the immense central staircase, which found no place in the first design, is explained. Though out of keeping with Leonardo's plan of Chambord, it may have been inspired by some drawing of his for a staircase, examples of which are met with in his MSS. The writers here make a passing allusion to the staircase at Blois, which they incline to ascribe to Leonardo, an attribution suggested some years ago by an English writer. In conclusion, a sketch of a castle by Leonardo is reproduced (Bibliothèque de l'Institut, MS. K. f. 116 v.) on which the master has noted down certain measurements and dimensions, which practically agree with those at Chambord. MR. BERENSON devotes some pages to the disparagement of Alvise Vivarini (an artist once unduly exalted by him), and to the recantation of his former opinion that the *Santa Giustina* of the Bagatti-Valsecchi collection at Milan was by Alvise; he now ascribes it unconditionally to Giovanni Bellini. The series of portraits usually grouped under the name of Alvise Vivarini have been re-examined by the writer, who admits that to his surprise he is still able to accept them as the work of this painter.

July.—M. DE MÉLY, the well-known authority on the signatures of early painters, publishes some pages from his forthcoming volume on the subject. In this extract he deals with miniatures in which he believes that he has discovered the signature of Fouquet, more especially with the *Coronation of Alexander*, acquired last year for the Louvre, and with a MS. of the Bibliothèque Nationale, "Les Heures de Laval". M. SAUNIER writes on David's portrait of the *Dying Marat* in the Brussels Museum, and on two copies of this work in France—at Versailles, and in a private collection. M. MAETERLINCK writes on the Maître de Flémalle and the early school of Ghent, a school which has hitherto attracted far less attention than have the primitive schools of Bruges, Brussels and Antwerp. He denies that the Maître de Flémalle belonged to the school of Tournai, and would identify him with Nabur Martins, one of the most striking personalities of the school of Ghent, who died there in 1454. The writer reproduces a fresco by him at Ghent (Vieille Boucherie), and among other reproductions given is that of a triptych in the Cathedral of S. Bavon by a Ghent master of the second half of the 15th century. MR. SEYMOUR DE RICCI gives an account of the Loan Exhibition of mediæval and renaissance art, organized for the benefit of the French Red Cross Society, in the old Hôtel Sagan, by the Marquise de Ganay in May-June last.

August.—M. DORBEC treats of the influence of English painting on portraiture in France between the years 1750 and 1856; and M. DE MANDACH of painting in Savoy in the 15th century. Among works dealt with are the frescoes in the cloisters of the Abbey of Abondance in Haute-Savoie, executed probably between 1480 and 1490. The writer suggests the name of Nicholas Robert as the possible author of these frescoes, which constitute one of the most valuable existing documents for the history of the art of Savoy.

September.—M. LAVEDAN writes on two 13th-century Limoges enamel reliquaries in the church of Brienne-sur-Aisne, not far from Rheims, which may be classed with the reliquary of Ambazac, and with that in the collection of M. Rupin—both important examples of this branch of art. The writer has some interesting notes on the colour scheme in early Limoges enamels. Other articles: on the evolution of the garden, by M. DU BUS; on Pierre Le Gros II, and French sculptors in Rome towards the close of the 17th century, by Mdle. SMOUSE; and, by M. BERENSON, on four Bellinesque triptychs—produced before August, 1471, for the Church of the Carità, Venice. The history of these works was first elucidated by Signor Paoletti, to whom the identification of the component parts of these triptychs was also due. M. ROSENTHAL begins a paper on "La Genèse du Réalisme avant 1848."

LA REVUE DE L'ART ANCIEN ET MODERNE, April, 1913.—Under the title "Un mystérieux Dessinateur du début du XVI^e siècle", COMTE DURRIEU (in a first article) deals with certain illuminated MSS., once the property of, or executed for, François de Rochecouart (Governor of Genoa under Louis XII, and later in the service of Francis I, died 1530), treating more particularly of two: "La Chronique de Monstrelet" and "l'Histoire Universelle", or, to give it its proper title, "l'Ethiquette des Temps," by Alexandre Sauvaige—really an Italian, Alessandro Salvago, though he wrote in French. The copy of the "Monstrelet" was made at Genoa in 1510; "l'Ethiquette" must have been written there between 1510 and 1511. The two MSS. are closely connected and are illustrated, not with miniatures proper, but with pen drawings, washed with bistre, sometimes heightened with gold, enlivened at times with touches of colour, many of them being of admirable quality. The history, vicissitudes and characteristics of both these important MSS. are carefully studied. M. GIELLY concludes his articles on the Siennese Trecentisti, and treats of Simone Martini and Lippo Memmi, quotes a description, from a MS. at Avignon, of Simone's lost fresco of S. George at Avignon (an account fuller than that by Valadier which is usually cited) considers Lippo Memmi one of the best of the innumerable minor painters of the school of Siena, and gives a long list of works attributable to him. Fourth and last article by M. RODOCANACHI on "l'Histoire des Monuments de Rome", in which he treats of the Coliseum, and traces its history, the successive barbarous spoliations to which it was subjected from the 16th century onwards—it was practically the quarry which supplied the city with building material—and the strange uses to which it was put at various epochs. M. BABELON proves convincingly, I think, that the tomb of Doña Juana of Portugal (daughter of Charles V), in the convent of the "Descalzas reales," at Madrid, is by the Milanese Jacopo da Trezzo and not, as hitherto erroneously supposed, by Pompeo Leoni. Jacopo, though principally known as a jeweller, medallist, and engraver of gems at the Spanish Court, was also a sculptor of repute, and the documents of 1574-1575 connecting him with the monument, and the character of the work itself, confirm M. Babelon's attribution. Round the neck of the kneeling figure of Juana is suspended a medallion portrait of Philip II (not Charles V as other writers state), a reproduction by Jacopo of one of his own cameos, of which he is known to have produced several with portraits of Philip. Another example is that held by the Infanta Isabella Clara Eugenia in her portrait by Llano in the Prado.

May.—COMTE DURRIEU concludes his article on the two MSS. of the "Monstrelet" and "l'Ethiquette des Temps". The author of the paintings must, he considers, have been a Flemish or Netherlandish artist, and not an Italian as hitherto assumed. In the picture representing the siege of Mans by the French under Dunois (T. III of the "Monstrelet"), the letter G is seen on the trappings of Dunois's horse. This might be the initial of the artist, and the name of the Netherlandish miniaturist, Godefroy le Batave, naturally suggested itself, but comparison has forced the writer to reject this and other hypotheses, and this mysterious artist of the early 16th century can for the present be designated only "Le Maître du 'Monstrelet' de Rochechouart". Other articles, on the exhibition of works by David and his pupils at the Petit Palais by M. ROSENTHAL, and on the Steengracht Gallery at The Hague by M. DACIER, which, as the last record of this magnificent collection while still intact, written only a few days before its removal to Paris and final dispersal, is of special interest.

June.—M. HALLAYS writes on André le Nôtre, the third centenary of whose birth was celebrated in March of this

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year, on which occasion a copy of his bust by Coysevox was placed in the Tuileries Gardens. He was for many years in the service of Louis XIV, and designed and laid out some of the most beautiful gardens in France, though the writer deplors that many of his works have been so much altered that little remains of his original design. Chantilly gives, on the whole perhaps, the best idea of his art, which was remarkable, and deserves to be more carefully studied. M. PICHON has a sympathetic note on the beautiful half-length of the Redeemer by Giovanni Bellini acquired for the Louvre in 1912. M. DACIER discusses another great collection, then on the eve of being broken up, that of Herr von Nemes, of Budapest, which, after having been exhibited in Munich in 1911 and subsequently at Düsseldorf, was finally shown in Paris prior to its dispersal. M. CALMETTES has a first article entitled "Les Serre-bijoux de Marie-Antoinette et de Marie-Joséphine de Savoie, Comtesse de Provence", the first-named of which was presented to Marie Antoinette by the city of Paris in 1787.

July.—M. MARCEL REYMOND writes on Bernini's equestrian statue of Louis XIV, the sketch for which (in the collection of the late M. Aynard), shows Bernini's original design for the statue before it was transmogrified by Girardon. M. GUIFFREY deals with David's portrait of General Milhaud, which has been presented to the Louvre by the Marchesa Arconati Visconti; and Mr. SPIELMANN, with a picture by Velázquez which he had the good fortune to recognize and acquire in 1912, a work once in the collection of Louis-Philippe, into which it passed from that of Mr. Standish. The subsequent history of the picture, which had been lost sight of for over half a century, is traced by its present owner. M. DE MÉLY suggests that the unknown master known as "Le Maître aux Banderolles", may be identical with an artist who signs "Martinus opifex" in a MS. German translation of the "History of Troy" (Vienna, Albertina), the date of which must be earlier than 1437. An exhibition of 18th-century art at Bordeaux is chronicled by M. DE CADILLAC, and M. BERTAUX treats of the remarkable loan exhibition of mediæval and renaissance art held in May-June last in the former Hôtel Sagan, which had been generously placed at the disposition of the organizing committee by M. Seligmann.

August.—M. KLEINCLAUSZ writes on a *Virgin and Child* in the collection of the late M. Aynard which he designates "La Vierge de Lyon", and ascribes to Claus Sluter. The work shows no connexion with Burgundian *Madonnas* of the 15th century, but in style belongs entirely to the close of the 14th, and shows an intimate connexion with the most celebrated of Burgundian *Madonnas*—the *Virgin* of the portal of the Chartreuse de Champmol. Both display the influence of Franco-Flemish sculpture, but in the *Virgin of Lyon* a Dutch character is also apparent. Sluter, it is now known, was Dutch by origin, and his training as a sculptor probably took place in Holland. The writer identifies the *Lyon Madonna* as the one executed by Sluter for the door of the Château de Germolles (the property of Marguerite of Flanders, wife of Philippe le Hardi) in the last years of the 14th century. M. HOÛRTICQ continues his articles entitled "Promenades au Louvre", dealing here with Hyacinthe Rigaud and family portraits by this artist. M. AVEZOU, a member of the French school at Athens, gives an account of the work of the school at Delos, and of the excavations carried out there between 1909 and 1912. M. DE FOVILLE treats of the early work of Jean Varin, the medallist, who occupied a prominent position at the French Court in 1630 and later.

September.—M. PETRUCCI treats of the Chinese painter Tchao Mong-fou (1254-1322), a descendant of the Song, who on the overthrow of this dynasty retired into private life but in 1286 returned to the Court of the Yuan, where he occupied a prominent position. The writer characterizes his work and that of his school, taking as his point of departure certain works which are regarded as incontestably by Tchao Mong-fou. By his contemporaries he was rightly regarded as a great master and as the founder of a school. M. Petrucci, however, considers that in the main his art derives from that of earlier masters—of Wang Wei and Han Kan; true to the traditions of ancient China, he was antagonistic to the new art of the Yuan and in this respect must be designated an archaist. M. BERTAUX writes on the *S. John Baptist* of the Martelli family, which has now been placed in the National Museum at Florence. The writer draws attention to the rapid popularity of this statue; it was faithfully imitated by Benedetto da Maiano in 1481 and by other Florentine sculptors. A bas-

relief by Desiderio da Settignano in the Musée Jacquemart-André (reproduced in the forthcoming volume dedicated to M. Lemonnier by friends and pupils at the Sorbonne) is also founded upon Donatello's statue. M. DACIER identifies the subject of a painting by Hubert Robert as the interior of the "Thermes de Julien", one of the most ancient buildings in Paris. The painting (Musée de Dijon) is catalogued as the interior of an ancient temple, while the drawing for it (Musée de Valence) is designated "Thermes de Julien à Rome". M. Dacier's identification is, however, proved by reference to other representations of this subject. Concluding article by M. CALMETTES on "Les Serres-Bijout de Marie-Antoinette et de Marie-Joséphine de Savoie, Comtesse de Provence". The cabinet belonging to the last-named, a chef-d'œuvre by Riesener, was offered to Napoleon in 1809 as a gift for Marie-Louise, but was rejected by him for one by Jacob Desmaller. Riesener's beautiful work, eventually acquired by George IV, is now at Windsor. It is there held to have been formerly the property of the Comte d'Artois, but M. Calmettes shows conclusively that it was made for the sister of the Comtesse d'Artois, Marie-Joséphine de Savoie, who in 1774 became Madame when her husband, the Comte de Provence, succeeded Louis XVI in the title of Monsieur. First article by M. MAGNE on the journey to France of Nicolas Poussin in 1640. After much negotiation the painter, his brother Gaspard, and other artists, were induced by the brothers Chantelou (who had been sent for this purpose on a special mission to Italy by Sublet de Noyers, Secretary of State and Inspector of Buildings to Louis XIII) to quit Rome for France. Under the title "L'Ephèbe de Sutri", M. MORIANI reproduces with a short note the important bronze statue discovered by a peasant at Crognano, near Sutri, and acquired by the Italian Government for the National Museum in Rome.

REVUE DE L'ART CHRÉTIEN, March-April, 1913.—COMTE DURRIEU writes on the MS, recently bequeathed to the Musée Jacquemart-André, and known as "Les Heures du Maréchal de Boucicaut", executed between 1396 and 1416 for Jean le Meingre, second Maréchal de Boucicaut, who was taken prisoner at the battle of Agincourt and died in captivity in England in 1421. In this first article the writer gives a full account of the history and pedigree of this important MS. M. DE LIPHARDT, in "La Collection Paul Stroganow au Musée de l'Ermitage", reproduces some interesting pictures, among them the *Deposition* by Cima, which came originally from the Carmelite Monastery at Venice, and appears to be the picture from which Sebastiano del Piombo composed his *Pietà* in the Layard collection, and the charming tondo of *The Adoration of the Infant Saviour* for which the writer upholds the old and obviously untenable attribution to Filippino Lippi. A half-length of *Christ bearing the Cross*, ascribed by Venturi to Mainieri, is one of many versions; the original, we believe, by Solario (?) is in a private collection in England. A footnote contains the surprising assertion that the much-discussed portrait of Alberto Pio da Carpi in the Mond collection is "un Bartolomeo Veneto des plus évidents". L'ABBÉ AURIOL writes exhaustively on the vault of the Church of S. Cecilia at Albi and the iconographical tradition. The frescoes were executed by Italian artists for Louis d'Amboise, and were completed in 1512. Under "Mélanges", the clock of the Cathedral of Nevers, recently restored, is discussed by M. PERRAULT DABOT. It bears no date, but is worthy to rank with the clocks of the Cathedral of Strassburg (1575) and of Lyon (1598). One of the figures in carved wood crowning the summit is of exceptional merit. M. BOUVET deals with six compositions representing *The Martyrdom and Triumph of SS. Gervasius and Protasius*, executed by the following artists: three by Philippe de Champaigne, one by Le Sueur, another was designed by this artist and painted by his pupil, Goussé, and the sixth was the work of Bourdon. They were ordered in the 17th century as models for tapestries to be woven for the Church of S. Gervais, Paris, and hung in this church up to the year 1787; their further history and vicissitudes are traced by the writer. The tapestries, woven between 1645 and 1651 in the "Ateliers du Louvre"—the head of which in those years was Jean Laurent—are among the most admirable examples produced there. One of these tapestries (that after Le Sueur's design) has disappeared, but the remaining five, after having been illegally sold to a dealer and recovered in consequence of the energetic action of the Préfet de la Seine, after a lawsuit extending over two years, are now exhibited in the Musée Galliera.

May-June.—Second article on "Les Heures du Maréchal de

Boucicaud", containing a full and exhaustive description of the miniatures, with numerous illustrations. M. GAZIER writes on "Les Livres d'Offices de Madeleine Cochin", a curious collection in eighteen volumes (in the possession of the writer), containing about eleven hundred engravings, all prior to the year 1764. The daughter of a print-seller and wife of an excellent engraver, Madeleine Cochin also practised the art of engraving herself with considerable success, and had every opportunity of collecting small religious prints to adorn her "offices", which form an interesting contribution to the history of Christian art in the reign of Louis XV. Her son, Charles Nicolas Cochin, was perhaps the most distinguished draughtsman of the 18th century. Under "Mélanges", the Basilica of Aquileja is discussed by M. SERVIÈRES, and a diptych of the *Annunciation* in the museum at Dijon by M. CHABEUF, a work on which many inappropriate attributions have been bestowed. The "Chronique" at the end of this number contains interesting communications from Spain, Russia and the East, including (in this last-named section) a discussion by L'ABBÉ JERPHANION of an important paper by M. Théodore Schmidt, which should have been read before the Orientalist Congress at Athens, and was published instead in "La Revue Archéologique" under the title "La 'Renaissance' de la peinture byzantine au XVI^e siècle".

July-August.—M. CARL R. AF UGGLAS contributes a very interesting article on Étienne de Bonneuil and the colony of French sculptors who worked in the Cathedral of Upsala, and refers to sculptures in other parts of Sweden which might be ascribed to these masters or which reveal French influence. Among other works reproduced is a beautiful *Madonna and Child* from a church in Uppland (now in the University Museum at Upsala), which is unquestionably French and is possibly by Étienne himself. The churches of Uppland have been little explored, and the general inventory of works of art by MM. Curman and Roosval now in course of preparation will doubtless bring to light many treasures in Sweden hitherto unknown. M. SANONER

continues his papers (begun in 1909) entitled "La Bible racontée par les Artistes du Moyen Age". M. LEFÈVRE writes on a 15th-century window in the Church of Notre-Dame d'Etampes, the gift of Maître Jean Huë (d. 1489), which contains a curious and perhaps unique detail—the fully-draped figure of Christ in the subject of the *Baptism*, whereas, in accordance with iconographical tradition, the Saviour, in the earliest examples of this subject and down to the 18th century, was represented nude. Under "Mélanges" M. DE MANDACH makes Dr. Toesca's standard work, "La pittura e la miniatura nella Lombardia", the basis of an article on painters and illuminators in Lombardy in the 14th and early 15th centuries. M. CHAPPEE reproduces some 15th-century glass in the Musée S. Jean at Angers (once in the Abbey of Loroux and later in the Church et Vernantes in the department of Maine-et-Loire), and proves that the full-length kneeling figures of donors are King René and Jeanne de Laval. The "Chronique" contains, among other notices, an account of the Archæological Congress at Moulins-Nevers and an illustrated article by M. ROSTAND on the Exhibition of Religious Art at Bois-le-Duc.

LE BULLETIN DE L'ART ANCIEN ET MODERNE. August 9, 1913.—The acquisition by the Louvre of a triptych by Roger van der Weyden (the price paid for which is considered excessive) is chronicled, and the munificent gift to the French nation by M. Fenaille of the Château de Montal—a chef-d'œuvre of the Renaissance, built in 1523—is referred to. M. MESNIL questions Dr. Kern's theory (Prussian Jahrbuch, Heft 1) that the fresco of *The Trinity* in S. Maria Novella at Florence is in part by Brunelleschi.

August 23.—Under "Notes et Documents" the question of the restoration of old pictures, which was discussed at the International Congress of Art at Ghent, is touched upon, and the opinion of M. Maeterlinck, Curator of the Ghent Museum, is quoted.

The first number of the "Répertoire d'Art et d'Archéologie" for 1913 (Fascicule 16) has appeared. The Index volume for 1912 is promised with the next number (Fasc. 17). J.

PUBLICATIONS RECEIVED

[Publications cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

MORRIS (H. S.). William T. Richards, a brief outline of his life and art. (Lippincott, "Masterpieces of the Sea".) 4s. 6d. net.

A sketch by a sympathetic friend of an artist well known in America, with illustrations of 15 of his sea-pieces.

Filippo Baldinucci's Vita del Gio. Lorenzo Bernini, mit Uebersetzung und Kommentar von Alois Riegl. Wien (Schrödl), 12 kr.

MCCURDY (E.). Essays in fresco. (Chatto & Windus.) 5s. net. A book of essays connected in name rather than in subject with the material arts.

LAMBOTTE (P.). Les peintres des portraits. Bruxelles (Van Oest, "Collection de l'Art Belge au XIX^e siècle"), 5 fr. On contemporary Belgian portrait painters.

LESPINASSE (P.). L'Art français et la Suède de 1637 à 1816. Paris (Champion), 4 fr.

On the period of French influence, in contradistinction to German, on the architecture of Sweden.

SPEED (H.). The Practice and Science of Drawing. (Seeley, Service & Co., "The New Art Library"), 6s. net.

Rembrandts Handzeichnungen. Band I. Rijksprentenkabinet. Parchim i.m. (Freise). 8 M.

Festschrift zur Feier des fünfzigjährigen Bestehens der K. Altertumsammlung in Stuttgart, 1912. Stuttgart (Deutsche Verlags-Anstalt.) 8 M.

A valuable collection of learned essays on local antiquities and works of art, well illustrated.

VENTURI (A.). Storia dell' Arte Italiana. Vol. VII, La Pittura del Quattrocento, parte II. Con 656 incisioni in fototipografia. Milano (Hoeppli), 28 l.

HUGHES (C. E.). Early English water colour. (Methuen, "Little Books on Art"), 2s. 6d. net.

A study which should not be neglected because of its popular form.

HAUTTMANN (M.). Der kurbayerische Hofbaumeister. Strassburg (Heitz, "Studien zur Deutschen Kunstgeschichte", Heft 164), 22 M.

Glasgow. A sketch-book by John Nisbet. (A. & C. Black, "Sketch Books".) 1s. net.

12 pencil drawings reproduced in collotype, without text.

The Canterbury tales of Geoffrey Chaucer, illustrated with 36 plates after drawings by W. R. Flint; the text of Walter W. Skeat. Vol. 1. (P. L. Warner, "The Riccardi Press Books".) £7 17s. 6d. the set of 3 vols.

Vols. II and III are announced to appear in the autumn.

ROUCHÈS (G.). Inventaire des lettres et papiers manuscrits de Gaspard, Carlo, et Ludovico Vigarani, conservés aux archives d'état de Modène (1634-1684). Paris (Champion, "Collection de la Société de l'histoire de l'art français"), 5 fr.

Guía artística de Sevilla: historia y descripción de sus principales monumentos, religiosos y civiles y noticia de las preciosidades artístico-arqueológicas que en ellos se conservan, por J. Gestoso y Pérez. Obra premiada por la Asociación de Escritores y Artistas de Madrid. 6^a edición, ilustrada con fotograbados. Sevilla (La Guía Oficial), 3 pesetas.

An apparently popular guide-book by an enthusiastic native, a student of local antiquities during many years.

COLMAN, N.A. (S.). Nature's Harmonic Unity: a treatise on its relation to proportional form, edited by C. A. Coan, LL.B., with 302 illustrations by the author, the mathematical analysis by the editor. (Putnam.) 12s. 6d. net.

Exposition Internationale des Industries et du Travail de Turin, 1911. Groupe XIII, Classe 71 B. L'Art décoratif moderne. Par Raymond Koechlin, rapporteur. Paris (Comité Français des Expositions à l'Etranger, 42 rue du Louvre).

A report by a very highly qualified author, with 33 illustrations of contemporary decorative art.

Publications Received

- Bonn. Provinzialmuseum. Führer durch die Mittelalterliche und Neue Abteilung. Bonn (F. Cohen), 1 M.
A full semi-official guide to a very interesting and little-known collection, in advance of a complete catalogue.
- WEDGWOOD, M.P. (JOSIAH). Staffordshire pottery and its history. (Sampson Low, etc.) 10s. 6d. net.
An account of these well-known works by a descendant of the founder, dedicated to the workmen.
- GATTI (A.). La Basilica Petroniana, con appendice di documenti, LXIV figure tra le pagine e IV tavole fuori testo. Bologna (Capelli), 151. [abroad 181.].
A learned and exhaustive treatise on the architecture of S. Petronio, Bologna.
- KRUSE (J.). Die Farben Rembrandts. Stockholm (Norstedt), 35 M.
- The National Gallery of Scotland. Souvenir volume by W. G. Blair Murdoch. With 9 illustrations. (Moring.) 1s. net.
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A popular "souvenir" in brochure, with text by the director of the gallery and well-printed illustrations.
- BECKER (E.). Malta Sotterranea, Studien zur altchristlichen und jüdischen Sepulkralkunst. Mit 30 Tafeln. Strassburg (Heitz), "Zur Kunstgeschichte des Auslandes", Heft 101, 20 M.
- Zehn Bücher über Architektur des Marcus Vitruvius Pollio (VI bis VIII Buch), übersetzt und erläutert von Dr. Phil. J. Prestel, Architekt. Mit vielen vom Uebersetzer entworfenen Tafeln. Strassburg (Heitz), "Zur Kunstgeschichte des Auslandes", Heft 102, 8 M.
The penultimate volume of this new edition of Vitruvius; the final volume is already announced.
- WHISHAW (B. and E.). Illustrated descriptive account of the Museum of Andalusian Pottery and Lace, antique and modern, together with notes on pre-Roman Seville and the lost city of Tharsis. Angeles 5, Seville. (Smith, Elder), 1s.
Description of a collection made by the authors and exhibited in their rooms.
- Beiträge zur Forschung, Studien und Mitteilungen aus dem Antiquariat Jacques Rosenthal, München, jährlich 4-6 mal, Folge 1, Heft 1. München (Rosenthal) 1 Heft, 4 M.; 1 Folge (4-6 Hefte), 16 M.
The first number of a periodical issued by the well-known antiquarian bookseller, Rosenthal, containing careful descriptions of important items of his stock by scholars of repute, with clearly printed illustrations. This should prove a periodical of intrinsic interest—a more convincing method of attracting attention to fine and valuable wares than vendors' bare assertions.
- Catalogue of an exhibition of Chinese applied art: bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc. City of Manchester Art Gallery 1913. Manchester (G. Falkner). [With 17 plates] 15s.
An excellent official catalogue of nearly 900 exhibits lent by the best-known collectors, and fully illustrated.
- The Meaning of Art, its nature, rôle and value, by Paul Gaultier, with a preface by E. Bouteux, Member of the Institute of France, translated from the 3rd French edition by H. & E. Baldwin, with 36 illustrations. (George Allen), 5s. net.
The original work was published in 1906, and was crowned by the French Academy of Moral and Political Sciences. The author dedicates his work to his "dear master, Henri Bergson".
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A nicely produced ornamental volume, outside the scope of this magazine.
- Ghent International Exhibition, 1913. Catalogue of the British Arts and Crafts Section. Ghent (for the Board of Trade), 1s.
This is the first time that a section representing British Arts and Crafts has been organized at an international exhibition by the Exhibitions Branch of the Board of Trade.
- GOBINEAU (Arthur, Count). The Renaissance. Savonarola—Cesare Borgia—Julius II—Leo X.—Michael Angelo. English edition edited by Dr. Oscar Levy. (W. Heinemann), 10s.
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- Some French Cathedrals. (John Murray, "The Times Series"). 1s. net.
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- CAROTTI (G.). Storia dell' Arte; Vol. II^a, pt. II^a, L'arte regionale italiana nel Medio Evo, con 553 incisioni; pt. III^a, L'apogeo dell' arte italiana nel Medio Evo. Con 591 incisioni. Milano (Hoepli, "Manuali Hoepli"), pt. II^a, 101.; pt. III^a, 121.
The continuation of this very comprehensive bird's-eye view of the history of art is welcome. Parts of it have already been translated into English.
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THE PANEL BY BARNABA DA MODENA RECENTLY PRESENTED BY ROSALIND, COUNTESS OF CARLISLE, TO THE NATIONAL GALLERY, SIGNED AND DATED 1374 (78.8 × 57.18 C.M.)

BARNABA DA MODENA

BY COMMENTATORE CORRADO RICCI



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BARNABA DA MODENA

BY COMMENDATORE CORRADO RICCI*



EN of science have dryly noted that in nature even monsters correspond to a law of their own, beyond the scope of which they cannot pass. Now I think that, in historical and artistic criticism also, errors have their own logic, which, besides being held up to derision as it always is, quite as often deserves to be studied and considered.

In the case of Barnaba da Modena, the facts that at Cologne a *Madonna and Child* by him has been assigned to Simone Martini, and at Genoa other figures of his have been ascribed to Taddeo Bartoli, and the further fact that at Pisa and Perugia two small Sienese panels are ascribed to him, prove—wrong as those ascriptions are—that the paramount influence over Barnaba is the Sienese.

The Infant with the round wide-open eyes is Lorenzetti's; the manner in which the Infant's figure is combined with the Madonna's is Lippo Memmi's, with whom Barnaba should be placed in still closer connexion as regards the type of the face and the form of the hands. Thus it was the Sienese, with Duccio and his followers, who carried on into the trecento that sort of striation of the drapery with gold lines, derived from the technique of mosaic and Byzantine in character, which Barnaba was perhaps the last to practise.

So it is said that Barnaba attached himself to the Sienese manner in Pisa, but there is nothing to authorize our maintaining that he was in Pisa during his youth. The *Madonna* which he painted for the corporation of the Pisan merchants is a work of his maturity, as is also the other *Madonna* to be seen in the Museo Civico. Neither these nor the lost picture which used to be in S. Francesco help to prove that he was ever in Pisa in his youth. They might very well be works done by him in Genoa, where he had taken up his abode, and indeed we not only know that a continuous commercial and artistic connexion existed at that time between Genoa and Pisa, but we find that it is actually at Genoa that he was sought by Maestro Giovanni di Pessino, who took him the invitation to proceed to Pisa about some paintings for the Campo Santo. So, although I readily admit that he stayed in Pisa for some time, we must always refer his sojourn there to a time when his art was already firmly settled. We have, therefore, no indication by which we can establish the place where he learned and concretized his art, whether it was Modena, or, as Crowe and Cavalcaselle think, Genoa, or, as Venturi thinks, Pisa. We can only say that he made himself, if not in Siena, at least under a Sienese master.

Barnaba was the son of a certain Otonello da Milano, settled at Modena in the first twenty years

* Translated for the author from the Italian.

of the 14th century, and of a certain Francesca Lercari. His birth may be fixed between 1335 and 1340. In 1364 we find him at Genoa working as a painter. In fact, just at that date payments were made to him for certain paintings executed by him for the Capella Ducale and for an ancona.

Three years later, still at Genoa, he painted the charming *Madonna and Child* [PLATE II, B], once at Bologna, and now preserved in the museum at Frankfurt-am-Main, and in his signature, "Barnabas de Mutina pinxit in Janua MCCCLXVII", he carefully indicates the city where he lived and worked, so that patrons who admire his art might know where to find him. This was the year in which his father died, and he was thus led to pay a visit to Modena. But he was soon obliged to return to Genoa. In 1369 he painted the small picture, *The Madonna and Child*, signed "Barnabas de Mutina pinxit MCCCLXVIII", now at Berlin, and in the following year (1370) the one bearing the signature "Barnabas de Mutina pinxit MCCCLXX", which was taken from the Church of S. Domenico at Rivoli on the suppression of the monasteries under the French Government, and after passing through many hands, reached the Pinacoteca of Turin [PLATE II, C]. In May of the same year (1370) he was still in Genoa, and painted again an ancona to be placed in the Loggia de' Banchi. The writing or document says "reffacere"; but "reffacere" does not mean with us "restaurare", as some have supposed, but "ridipingere", "paint again", or simply "paint a new picture", "pingere ex novo".

Seven years of silence follow in the records concerning him, but we must not suppose that during that lapse of time he was not preparing for the execution of many works, among others the small picture, *Pentecost*, secured in 1895 for the National Gallery in London (No. 1437, Cat. 1913), a pendant to another, *The Ascension*, preserved in the Sterbini Collection in Rome. These two small works of his are unsigned and undated, as are also the little ancona at Modena, the *Madonna and Child*, with *The Crucifixion* in the cusp, at Bologna. But then there is in the Church of S. Giovanni Battista at Alba one of his pictures of the Virgin with the signature "Barnabas de Mutina pinxit MCCCLXXVI". Now it is on this alone and on the small picture formerly in S. Domenico at Rivoli that someone thought that Barnaba "worked in Piedmont and in Monferrato"; this writer's fancy had indeed run away with him.

In spite of the fact that Alba is in the part of Piedmont nearest to Liguria, of which Genoa, of course, was the capital, we still find the majority of Barnaba's works in Liguria itself. A *Madonna and Child* is in the Church of SS. Cosmas and Damian in Genoa, another in the Pinacoteca of Savona, which came from Finalborgo, and a third

Barnaba da Modena

in the Chapel of S. Secondo in the Duomo of Ventimiglia.

Let me add that every time a document appears not relating to the family affairs and interests which Barnaba had at Modena it shows that he was still remaining in Genoa. Indeed, here is another proof from the year 1380. In that year Maestro Giovanni di Pessino da Lucca was sent to Genoa in order to invite Barnaba to proceed to Pisa to finish in the famous Camposanto the history of S. Ranieri which Andrea da Firenze had begun and left incomplete. Barnaba set out from Genoa, but before going to Pisa took the road to Modena, for the purpose, among other matters, of selling a house which he owned there. He stayed in Modena for some time, for he was still there in October; then he proceeded to Pisa.

But he did not paint any scene of S. Ranieri. Of that the scenes themselves are the clearest of proofs, for, exclusive of the three scenes by Andrea da Firenze, all the rest are obviously the work of Antonio Veneziano, who, indeed, as we know, executed them between 1384 and 1385. And I think that Barnaba had more knowledge of his own capacity than those who had invited him. Seeing all round him the divine monument suffused with pale light as if it were perpetually lit by the pure white rays of the moon; gazing at the powerful paintings which already decorated a large part of the walls, above all *The Triumph of Death*, tragic and terrifying from the menaces of the terrible deity in the midst of the joyous life of the revellers; studying the ample and populous story of the elect and the damned, the varied and singular "racconto pittorico" of *The Life of the Hermits* and the high *Assumption* of the Virgin into heaven; the good Barnaba, restricted painter of timid Madonnas and other quite modest little pictures, must have felt, as it were, scared, and we almost hear him murmur: "d'altri omeri soma che de' suoi." So he returned to Genoa, where still in the year 1383, the 3rd of November, we find the last record that we have of him.

The little picture [PLATE I] which has now passed into the National Gallery in London is a work of his latest years, 1374, and in every way his most complex and remarkable achievement. It served D'Agincourt as a reason for noticing and praising our painter in his "Storia dell' Arte", where he writes:

This picture passed into my hands about the year 1785; I did not then know its provenance and I do not now know who may be its owner.

He also gives a pretty good reproduction considering the technical methods of the time.

Crowe and Cavalcaselle again saw the picture in the Manchester Exhibition, when it had already become the property of Lord Wensleydale and wrote of it thus:

In questo quadro le composizioni appariscono condotte col metodo antiquato dei predecessori; ma le figure,

specialmente della Vergine e delle Marie, non mancano di una certa regolarità di forme e di espressione, unita ad un movimento piuttosto facile. Il colorito è alquanto vago nelle tinte e vigoroso nei toni dei colori delle vesti, che sono sempre lumeggiate con oro.¹

The picture is divided into six compartments; the two at the base, long and narrow, serving as a predella, contain half-figures of the twelve Apostles. Of the two upper compartments, the one on the gospel side represents the Redeemer below a baldacchino bending to crown the Madonna, who kneels before him. Many angels about them play on instruments of music, carefully diversified. Among the angels is one beating a *nacchera* borne on the shoulders of another humbly kneeling. The compartment on the epistle side contains a Trinity treated in the usual manner. The Eternal Father supports the crucifix over which hovers the Holy Spirit. But Barnaba has added the symbols of the four Evangelists, placing the heads of the lion, ox and eagle on human half-figures, which gives a grotesque note to the representation, scarcely tempered by the figures of the Virgin and S. John the Evangelist, seated rapt in prayer in the two lower corners.

In the lower tier is represented the Crucifixion, which departs in no way from iconographical custom, but shows a certain animation in the figures and a good arrangement of the groups.

Finally in the last compartment are the Virgin and Child seated before a dorsal supported by two little angels, both bending and directing their eyes towards their left. Jesus is blessing two kneeling figures, one male and one female, perhaps husband and wife, presented and recommended by the Archangel Raphael, whose name is engraved in his nimbus. Who can these two clients be? The man, wearing a voluminous cloak, seems to have on his head the coif which the Doges wore under their ducal *corno*, the woman wears a diadem. Would they be by any chance portraits of the Doge and Dogaressa of Genoa? If so, thanks to the date (1374) recorded by Barnaba, we should have portraits of Domenico Fregoso and his wife.

The merits attributed to Barnaba da Modena, "great diligence", "a praiseworthy method", "an excellent combination of tones", "lively and glowing colour", seem the merits usually attributed to a miniaturist, even if such qualities have been observed in his works as "considerable grace of form", and occasionally "a certain power of expression" in facility of motion. Yet all modern critics agree in regarding him rather as a "retardataire".

How far removed he was indeed from his two fellow citizens! How far, in imagination, from the Giovanni who frescoed populous scenes in Bologna, and how far, in nobility and realistic

¹ See p. 130 of the authors' Italian edition of 1887, referred to in the bibliography below; the passage does not occur in the English editions.



THE VIRGIN AND CHILD WITH A LAMB. HANS MEMLING. 1480. OIL ON PANEL. THE METROPOLITAN MUSEUM OF ART, NEW YORK.



THE VIRGIN AND CHILD WITH A LAMB. HANS MEMLING. 1480. OIL ON PANEL. THE METROPOLITAN MUSEUM OF ART, NEW YORK.

penetration from his contemporary, Tomaso Barisini, who left in Treviso paintings witnessing to a bold enfranchisement from trecentesque formulæ. Tomaso was revolutionary and Barnaba conservative, a gracious and interesting artist indeed, far from deserving the abuse with which Giovanni Rosini, without any recollection of his work, replies to D'Agincourt. But the blame of Rosini's injustice rests on Padre Guglielmo Della Valle, the editor of the "Vite" of Vasari, for having stupidly proclaimed Barnaba's works "far superior to Giotto's".

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SOME CARVED CHESTS OF THE HIGH RENAISSANCE BY FRANK JEWETT MATHER, JR.

THROUGHOUT the early renaissance it had been the custom to paint furniture, and especially chests, with pictorial designs, or to adorn them with gilded low reliefs. Decorative sculpture, indeed, through the 15th century, hardly emancipated itself from the dominance of painting. The fuller classicism of the following century produced a reversal of conditions. Sculpture dominated even in the minor decorative arts. Chests no longer show pictorial designs of naïve freshness, but rival Roman sarcophagi in massiveness and in profusion of sculptured ornament conceived after Roman imperial canons. In fact, the change from painting and pictorial low-relief to more exuberant plastic form corresponds precisely with the shifting of the artistic centre from Venice and Florence to Rome. There is some loss in the change. The goldsmiths' work and furniture of the middle of the 16th century are unquestionably overlaid with ornament. And the ornament itself tends to fall into a heavy and stereotyped classicism. Yet the craftsmanship is still admirable, and the more ambitious pieces at least testify to an intense creative vigour. Something of this overweening mood may be read in the three fine carved chests

which have recently passed into the possession of private collectors in New York.

These three chests formed part of Mrs. Lydig's collection, which was dispersed at auction last April. The purely decorative pair, one of which is illustrated here [PLATE, A], represents best the freedom with which the high-renaissance craftsmen handled the Roman motives. On either side of an escutcheon, in which the dove with the olive branch is prominent—I cannot identify the family—are two scrolls reversed in direction, and boldly cut in the walnut. Behind these seem to lie rude Constantinian models such as one sees in the Lateran baptistery. The outer scrolls centre conventionally in a rosette; the inner scrolls come out in two grotesque, half-length fauns with extended arms who serve as supporters for the heraldic shield. The whole face of the chest is drawn in at the bottom, and this gives salience to four nude infant satyrs who squat at the corners. Half mascarons come forward below the tiny cloven feet and form the support of the chest. Above the convex main panel is a sharply concaved moulding of considerable width filled with alternate honeysuckle and acanthus designs. Such treatment of the elevation as a twofold order is quite characteristic of high-renaissance

Some Carved Chests of the High Renaissance

chests. The cover, though kept rather flat, is also in two members. The lower moulding, which extends a couple of inches beyond the top of the chest, is worked in an ivy leaf dentellation, probably of Augustan inspiration, the slightly raised central part of the coves contains merely the familiar acanthus enriching the bevel. Exuberant as is the ornament, it is fresh, interestingly varied and ingeniously disposed. What is most instructive to me in such a work is the conscientious architectonic underlying the design, by which every proportion of foot or moulding or cover is as carefully considered as if a monumental building were in hand. The walnut has assumed a fine red brown which is enhanced by a beautiful patina having the appearance of an old bronze. Since the coat-of-arms shows no impalement, this is presumably not a marriage-chest. Dr. Valentiner, in his catalogue of the Lydig collection, assigns this imposing piece to the middle of the 16th century and to the Roman workshop of the Tatti.

Among the many fine objects of the renaissance in Mrs. Lydig's collection, admittedly the rarest was the carved wooden chest with the story of the slaughter of the children of Niobe [PLATE, B]. The reproduction dispenses me from elaborate description, but I may say that the piece illustrates all material beauties of bronze-like patina and residual gilding. Dr. Valentiner catalogued it as Roman of about the middle of the 16th century, and as probably from the shop of the Tatti. It was bought at a great price by Messrs. P. W. French and Company, of New York. While it was in their hands, Mr. Samuels, a member of the firm, noticed letters, much obscured by old varnish, at the left end of the cover. A careful rubbing revealed the signature, reproduced here, considerably reduced [FIGURE 1], BANDINELLI. Ao. 1536—the letters ingeniously

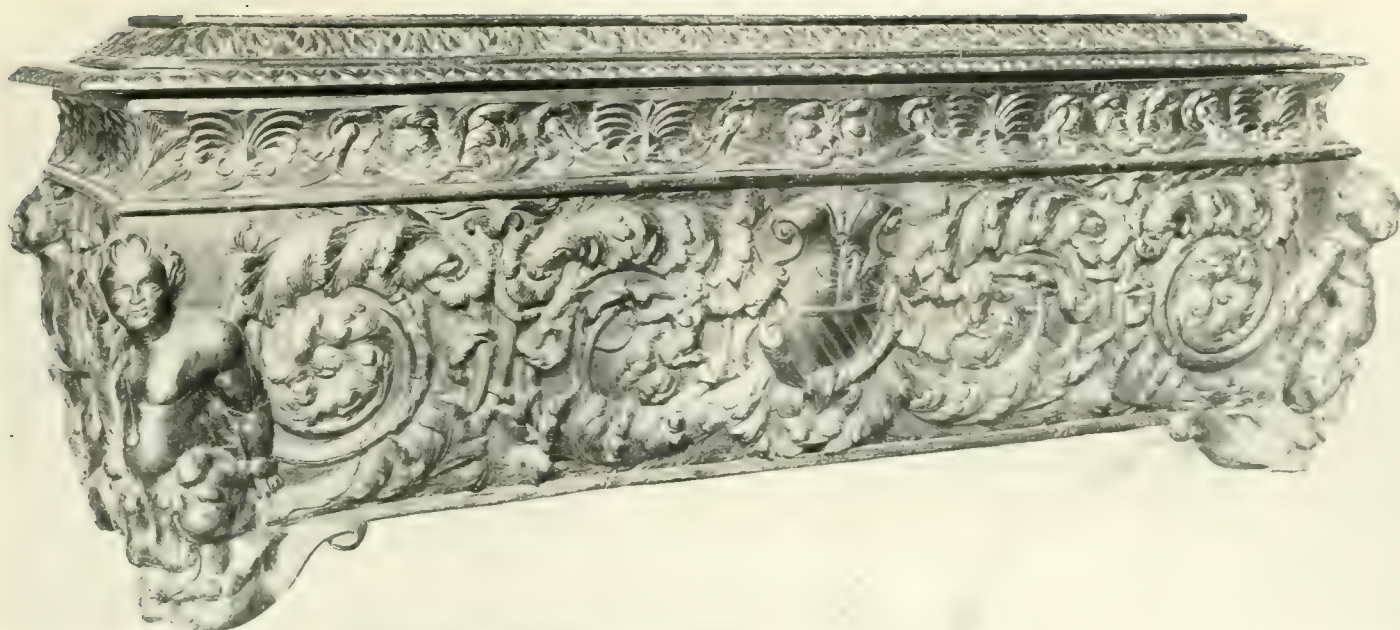
FIGURE 1

combined in ligatures. Signed chests are so rare that the mind reacts to such a discovery with a certain suspicion. But a careful examination of the firmly-graved and purposeful signature puts the theory of old or recent forgery out of the question. We have to do with a work of that Baccio Bandinelli who had the ill luck in his own day to hold himself the chief rival of Michelangelo, and the misfortune with posterity to excite the patronizing curiosity of Vasari and the hatred of Benvenuto Cellini. Whoever will compare the caryatid giants—"He was too fond of doing them", Vasari remarks—with the marble *Hercules and Cacus* of 1534 may convince himself of identity of style between the great and the little monument.

It may be interesting to recall the main features of Bandinelli's troubled life. Born in 1488, nourished upon the frescoes of Fra Filippo at Prato, encouraged by Leonardo da Vinci, befriended by Michelangelo, whose bitterest detractor he soon became, formed in painting by Andrea del Sarto, flatterer of the Medici, and scorner of his fellow-craftsmen, Baccio Bandinelli is hardly an amiable or admirable figure. The achieving of his great ambition—to set his colossal *Hercules* beside Michelangelo's *David*—brought him chiefly mockery. This was only two years before he carved our Niobe chest. Yet Vasari, while condemning the vanity and ill-temper of the man, admitted his inventiveness, and it is probable that he has come in for a traditional discredit beyond his actual demerits. It would be idle to maintain that this vigorous relief carving of the Niobe legend has the technical requirements of good early renaissance work. The native tradition of sensitive draughtsmanship in plane and contour superbly illustrated by Donatello, whom, at Leonardo's instance, Baccio devoutly studied, has yielded to a kind of literalism based on mediocre Roman reliefs. What is admirable in this version of the tragedy of the Niobids is not the handling, but a kind of dæmonic sweep and energy of invention. It exemplifies capitally that heritage of power which the high renaissance transmitted to Bernini and the great baroque sculptors.

The scene offers two episodes framed by a tree at either end. At the left Apollo holds the bow tense while the horses and their smitten riders, the seven sons of Niobe, collapse in headlong course. The visible horses are six, but apparently the victims, as is surely the case with the daughters, are seven, one being represented only by a leg, at the middle, and one to be imagined as caught among the maddened horses. At the middle of the chest, above a prostrate Niobid, is the draped onrushing form of Diana with drawn bow. Before her, two of the daughters fly in terror. One, pierced from behind, cowers in a graceful posture. One seated seeks to aid two sisters who have fallen together, while at the left Niobe herself, her bent form admirably checking the onrush of the entire composition, leans over and covers with arms and body the last and youngest of her girls. Behind the episode of the slaying of the daughters is spread a curtain, perhaps a sign of preparation for the funeral of the sons, possibly merely decorative.

The question immediately arises, did Bandinelli in conceiving this classic theme have before him ancient plastic or pictorial versions of the story? Did he invent it freely, or did he more or less depend on literary authorities? On the first query we may give a negative answer. Karl Bernard Stark, in his famous monograph, "*Niobe und die Niobiden*", Leipzig, 1863, collected all



(A) ONE OF A PAIR OF 16TH-CENTURY ITALIAN CHESTS, IN WALNUT, PROBABLY FROM THE WORKSHOP OF THE TALLI



(B) A SINGLE CHEST, DECORATED WITH THE SLAUGHTER OF THE NORRIS, SIGNED BY BACCIO BANDINELLI AND DATED 1530

Some Carved Chests of the High Renaissance

the ancient material, both artistic and literary. All the vases, reliefs and paintings which he reproduces were discovered later than 1536, and none show any relations to Bandinelli's design. Certain eclectic features in it are obvious. Striding Apollo suggests the early renaissance, and may well be borrowed from Antonio Pollaiuolo's celebrated Hercules compositions. The figure may be compared with the *Hercules and Nessus* of Antonio in the Jarves Collection, New Haven [*The Burlington Magazine*, March, 1906]. The beautiful crouching Niobid at the centre seems adapted from a Nereid mounted on a hippocamp. In general, the crowding of the forms in several vaguely distinguished planes recalls the technique of late Roman sarcophagi. To make the motive uniform—one of flight in a single direction—seems Bandinelli's own invention. In the antique sarcophagi Apollo and Diana are at the sides, and drive the victims in toward the centre.

That Bandinelli knew the substance of some of the classical versions of the myth, notably Ovid's thrilling narrative ("Metamorphoses" vi, ii), may fairly be assumed. The classical writers differ considerably as to the number of the children (Stark, pp. 94-5). Ovid speaks of seven pairs, and Dante, who introduced the scene in the famous storied pavement of Purgatory, made this reckoning standard for Italy.

O Niobe, con che occhi dolenti;
Vedeva io te segnata in su la strada,
Tra sette e sette tuoi figliuoli spenti!

—"Purgatorio" xii, 37.

But Bandinelli's chief motive—that Apollo slays the sons, Diana the daughters—could not have been drawn from Ovid. Ovid brings both deities forward, to avenge the slight put upon their mother, Latona, by Niobe, but describes no several slaughter. Boccaccio, in his "*De Claris Mulieribus*", under Niobe, attempted to rationalize the event by saying that the children died suddenly of pestilence. For the double slaughter by the two offended deities, Bandinelli must have gone back to one of the oldest sources, Homer, Book xxiv, (ω), ll. 602 ff. Achilles, as he surrenders the body of Hector to Priam, offers him refreshment, and cites the case of Niobe, to remind the bereaved father that others have suffered still sorer grief. I quote Chapman's version:

In mean space let us eat.
The rich-hair'd Niobe found thoughts that made her take her
meat:
Though twelve dear children she saw slain, six daughters, six
young sons,
The sons incensed Apollo slew; the maids' confusions
Diana wrought, since Niobe her merits durst compare
With Great Latona's—arguing that she did only bear
Two children, and herself had twelve: for which those only
two
Slew all her twelve.

While Bandinelli distributes his story according to the Homeric tradition, he seems also to have

drawn on the copious and picturesque version of Ovid. The place where the sons are slain is, as in Ovid, the exercise ground outside of Thebes.

Planus erat, lateque patens prope moenia campus,
Asiduus pulsatus equis.

Bandinelli does not follow in detail the varied episodes of Ovid, but makes his selections. There are no wrestlers, for example. Ismenos, the eldest son, transfixed, swerves his horse in a circle.

Certum flectit in orbis

Quadrupedes cursus.

The line corresponds very well with the action of the hindmost riderless horse. After the slaying of the sons, Niobe continues to boast blasphemously against Latona. The daughters approach to care for the bodies of their brothers, and are in turn slain as the bow resounds. Here Bandinelli has departed from his author, partly to avoid repeating the male figures, partly for lack of space. A sarcophagus in the Lateran Museum, pictured in Mrs. Arthur Strong's "*Roman Sculpture*", Pl. LXXIX, represents the brothers and sisters being killed together. A Munich sarcophagus (Stark, Tafel IV), divides the victims by sex. Ovid dispatches the killing of the daughters briefly. Bandinelli has probably used the line, "One dies upon her sister's form".

. . . illa
Sorori immoritur,

and the description of Niobe trying to protect the youngest daughter. We read:—

"The last one remained, whom the mother covered with her whole body and robes."

Ultima restabat, quam toto corpore mater,
Tota veste tegens. "Unam, minimamque relinque,
De multis, minimam posco, clamavit, et unam.

To compare Bandinelli's Niobe with the noted classical examples of the theme would be interesting but perhaps unfair. He surpasses the vase painters and sarcophagus cutters as much as he falls behind the masters of the S. Petersburg and Albani reliefs (Stark, Tafel III). And it is fair to say that to expend upon a piece of furniture more emotion and pathos than that which we find in Bandinelli's design would have been supererogatory. The piece breathes the somewhat operatic energy of its times and recalls the restless inventiveness of a still great if declining age.

The subject of Niobe is treated somewhat less dramatically in a Roman chest in the Kaiser-Friedrich Museum.¹ A poorer and damaged chest, similar to the above, is in the Kunstgewerbe Museum, Berlin.²

I need not dwell upon the stately proportions of our chest, nor upon the richness of its incidental ornament. It may be said that everything is old except the feet, and attention may be called to the fine masks of the angles of the frieze. At the sides

¹ Illustrated in Bode, *Italianische Hausmöbel*, p. 77.

² Bode, *op. cit.*, p. 81. See also a cut in Julius Lessing, *Vorbilderhefte: Italienische Truhen*, Tafel 8.

Some Carved Chests of the High Renaissance

the beautiful *rincaux* are worked into human grotesques. The ends are occupied by a seated warrior in Phrygian cap with an escutcheon bearing in cross form four crescents. I have not been

able to identify the family bearing this device, which is conceivably merely decorative, but record it in the chance of serving some more favoured investigator.

TWO STILL-LIFE PICTURES BY MURILLO (?) BY TANCRED BORENIUS

THE *Poultry Yard* [PLATE, A] belonging to Mrs. Odell and at present on view at the Grafton Galleries (Central Gallery, No. 5) has hitherto been practically unknown to students. Effective in design and richly coloured in a deep glowing tone, it is, moreover, of considerable interest because of the questions of style criticism which it involves. The picture is stated to have been brought to England from Spain at the beginning of the last century; and on the right-hand side of it, above the nest with eggs, one can with tolerable certainty make out the word "Murillo", possibly preceded by the artist's initials. Considering how very rarely Murillo did sign his pictures, one feels naturally some hesitation in accepting this signature as genuine, the more so as the subject differs so widely from those which one is accustomed to associate with the name of Murillo; yet I would submit that the style of the picture offers considerable evidence in support of the authenticity of the signature. The colour-scheme throughout recalls Murillo; the landscape background is treated quite in his manner, and the painting of the animals and the herbage offer

unmistakable parallels to details of that nature occurring in undisputed works of Murillo, e.g. the *Beggar Boys* at Munich and the *Adoration of the Shepherds* at Madrid. The *Huckstress* in the Munich Gallery, formerly ascribed to Ribera, which Dr. Mayer is inclined to class as an early work by Murillo, offers also points of striking resemblance to the present picture. If it is accepted as being by Murillo, it seems to me that we have found the name for the much-debated *Interior of a Larder* in the collection of Sir Frederick Cook at Richmond [PLATE, B], now also on view at the Grafton Galleries (No. 6). The technical treatment, the system of design and the drawing of the animals in this painting strike me as pointing beyond mistake to the author of the signed picture. Should the theory here advanced prove tenable, one may, perhaps, put down an individual impression that Murillo never did anything finer than these two works; for there is here no conflict between his artistic nature, so fundamentally commonplace, and the subject-matter; but, being engaged upon a perfectly unintellectual task, he has full scope to display his indubitable gifts as a painter.

ARAGONESE PRIMITIVES BY JOSE PIJOAN*

EXCEPT for the schools of Catalonia we have very little knowledge of the primitive schools of painting in Spain. As we enter the museum of the Prado, we find only some half-dozen Castile panels of the end of the 15th century, beautiful gilded furniture which we scarcely notice in our haste to look at the pictures by the great masters who came after them. As to official cognizance it has hitherto taken very little account of anything earlier than the first documented artist of the Spanish renaissance, Pedro Berruguete, parts of whose now dispersed retablo, *S. Thomas of Avila*, may, indeed, still be seen in the Prado.

But there must have been schools of painting during the Middle Ages in the centre of the peninsula, such as those already known to us in Catalonia. The schools of miniature-painting which flourished at all periods in Castile point to the conclusion that there were also *iminatores*, painters of figures and of pictures also, now dis-

appeared, or at any rate, unknown. And I add "unknown" only, because a methodical exploration of the central plateau of Spain was not begun until a few years ago and is being carried on very slowly. Those who have searched most in that region often assure us that they have come upon some very ancient picture in some terribly dilapidated church. Only four or five years ago, for instance, the official Commission for the excavation of Numantia discovered the church of San Baudelio, near Soria, with paintings of the 12th century, and we still eagerly await their publication. There are also painted churches in Galicia, and I shall show you that there was some painting in Aragon as well, but concerning the period of these schools and their efforts—perhaps abortive efforts—we know positively nothing. All we can do for the moment is to have patience and arrange conscientiously in groups every scrap of painting belonging to the same period and the same country, attract the attention of connoisseurs by presenting these in the best reproductions possible, and wait until new

* Translated for the author.



(A) THE PEAS IN A POD, MRS. ODELL'S COLLECTION



(B) THE INTERIOR OF A FARDER, THE COLLECTION OF SIR FREDERICK COOK, PART



(V. S. J. THE MARY, WITH SCENES FROM HIS LIFE ALTAR-PICCE FROM SAENA MUSEOS ARTISTICOS, CARRAGONA)

pictures reappear to be added to the groups, and thus enrich a family sprung from these poor beginnings. The provincial schools of a country like Spain, which has always stood apart from Europe, participating in the life of Europe, but never amalgamating with it, may, I fear, at present interest no one but Spaniards, and perhaps I should present them only to Spanish students, until the day comes when they can be displayed to the world at large with all the environment of their local development. At present we have nothing but a few isolated pictures; after further researches we may have a whole school. Whether its spirit were poor or rich, its forms meagre or luxuriant, still it will revive for us a certain corner of the past which men have lived in and moved by their ideas, and will reveal to us through its painters, whether their achievement were small or great, some of the motives of those men's sensibilities.

Geographically, Aragon is the strongly characterized region wedged in between Castile and Catalonia. It would have seemed more naturally destined to union with Castile than with Catalonia, since it is a highland plateau and spoke no language of its own, but a dialect of Castilian. But the marriage of the count of Barcelona with the daughter of the king of Aragon united those two countries four centuries before they both united with Castile. The double crown of Barcelona and Aragon represented the kingdom of Aragon, and by that name the confederation of the two states was known in Europe during the Middle Ages, and has made some mark in history. But the Court spent most of the time at Barcelona, and the princes were Catalans rather than Aragonese. Thus Aragon did not flourish so luxuriantly in art and literature as her maritime partner, and during the Middle Ages Catalonia acted as the instructor of Aragon. Catalan art must sometimes have penetrated into Aragon under the patronage of princes and bishops. Certain very significant details are known to us in this connexion. Señor Sampere y Miquel lately published the pictures which Jaume Serra of Barcelona painted for the Convent of the Holy Sepulchre in Saragosa, and the contract by which he engaged to execute them in 1363. Later, towards the end of the 15th century, a Catalan bishop of the see of Saragosa sent home for the Catalan paintings, which are still preserved in the archbishop's palace there. When the kings wanted some object of art made for Aragon, such as the ostensory in which are preserved the *corporali* of Daroca (relics like the one at Orvieto, highly venerated in Aragon), they brought to Saragosa the Barcelona sculptor, Pere Moragues, who had also made the statues for the royal mausoleums at Poblet, and had executed other commissions for the Aragonese crown.

But Aragon assimilated very little of this Catalan art come up to it from the lowland maritime pro-

vinces to which it was united. A strong country, peopled by a very vigorous, noble and rude race, perhaps it did but little painting during the Middle Ages; perhaps it still awaits, in the future, the day when it will say its own word. Aragon has already given us Goya. That, perhaps, will reveal to foreigners something of Aragonese sensibility, for that great man, perhaps the last great Spaniard, was an Aragonese, and all his life preserved his racial qualities, strength, sincerity, nobility—and brutality.

And were there Goyas in the Middle Ages, after their kind, in Aragon? Certainly not, of Goya's genius, we know that; but there were forefathers of his, and they painted, and we have a few of their paintings preserved for us. I shall state here what little I know about them; but there must be many more. The best known, but not, as I believe, the oldest Aragonese painting is the one in the Convent of S. Pedro el Viejo at Huesca, a painted wooden altar of the early 14th century. It was in the exhibition of 1909 at Saragosa, where it was photographed, and has been published. Last year the canons attempted to sell this ancient altar, but the Government interfered successfully, and stopped them. The front, naturally low and long and rectangular in shape, represents S. Peter in the centre, with scenes from his life in compartments on either side.

More curious both in form and painting was, in my opinion, the picture from Sixena which I bought five years ago for the Museum of Barcelona. It was formerly in Madrid at Lafora's, the dealer in antiquities, and we paid for it 2,700 pesetas, which we had great difficulty in raising. It had scarcely come into the museum and had not yet been hung, when in one of those crises through which the progressive and excitable city of Barcelona passes too often, it was left exposed to rain, and deteriorated much more than it had before. The illustration published here [PLATE I] is from a photograph taken before this last disaster befell the unfortunate painting. It shows how much maltreated it had been before it left the convent. All the bottom of the picture had disappeared and the colour had come off in many places from the white stucco which covered the wood. The panel measures 1.85 by 1.10 m. The figure in the centre is S. Peter of Verona [S. Peter Martyr] and on either side are scenes from his life. The central figure is the most interesting Aragonese painting of the period that I know. The face is round and strongly designed, with the eyes turned askance. The saint looks just like one of those robust overgrown boys that we still see on Sundays standing about village market-places firmly planted on their two feet, but when they walk, walking with a childish gait. He holds the palm and the book, a dagger pierces his body and the inevitable wound is shown on his head. But for all

Aragonese Primitives

these emblematic insignia, our youth is far from appearing the Italian martyr whom a convent in the most arid region of Spain desired to venerate. Above, two angels issuing from two clouds support the lowest of the three crowns which float above the saint's head, and at the same time regale him with incense from thuribles swung close to his face.

The scenes on either side are interesting, both in themselves and on account of their inscriptions in the old Aragonese dialect in which only a few documents remain to us. Since the last disaster which befell the panel, the legends are now almost illegible, but in its better condition they read thus :—

- (1) AQVI AMVESTRAN LETRAS A SAN PEDRO
- (2) AQVI LO VISTEN FREIRE PREDICADOR A SA[N] PEDRO
- (3) ESTE ENFERMO TENIA VN BIERBEN Q[VE] DEL COMIA EL CORAZON. ACOMENDORONLO SAN PER E ALO GVARIDO CON PALABRAS
- (4) AQVI PREDICA SAN PER MARTIR A LOS EREGES
- (5) AQVI HACE QVEMAR A LOS EREGES SAN PER
- (6) AQVI DAN DINEROS A L[OS] EREGES PO[R] QVE LO MATEN A SAN PEDRO
- (7) AQVI MATA[N] SAN PERO E FIEREN A SV COMPANERO
- (8) AQVI SANA CIEGOS E OTROS MVCHOS . . .¹

The scenes add nothing new to the legendary repertory of the Dominican martyr, given by Voragine and others ; but the same singular treatment appears in these miniatures that we find in the central figure. The background which was in silver, decorated with an incised pattern, has much darkened, and this makes reproduction all the more difficult.

To the same school and to the same period, perhaps the beginning of the 14th century, belongs the palliotto or antependium of the altar of Tamarite, which we also bought for the Museum of Barcelona [PLATE II, B]. It had been torn from its place in the church by a well-known dealer in antiquities in Saragosa, who had sold it to an exceedingly intelligent collector in Madrid, from whom we received it together with many other fine objects. There, in the Museum of Barcelona, its exotic singularity is evident, not only in the ethnical type of S. Dominic to whom the painting is dedicated, but also in the style of the little pictures on either side of him illustrating the Golden Legend. This truly Aragonese saint, with the curves of the eyes, the nose and the beard very strongly accentuated, is exactly the elder

¹ (1) Here they teach San Pedro letters. (2) Here they vest San Pedro friar preacher. (3) This sick man had a canker (?) that ate his heart. They brought him to San Per and he healed him with words. (4) Here San Per Martyr preaches to heretics. (5) Here San Per has the heretics burnt. (6) Here they give money to heretics to kill San Pedro. (7) Here they kill San Pedro and wound his companion. (8) Here . . . cures the blind and many others.

brother of the martyr saint of Sixena. He holds the rod of authority and the book of doctrine in strangely shaped hands attached to small, improbable arms, hidden under his cloak. The twelve miniatures of his legend are much more correctly drawn. They represent in succession : (1) The miracle of the books untouched by the flames ; (2) SS. Peter and Paul giving the rod and the book to "DOMINICVS"; (3) The Saint and another friar respected by the rain which falls on either side of them ; (4) S. "DOMINICVS" and another friar served by angels at table ; (5) An Albigensian disputing with "DOMINICVS"; (6) The Saint making the devil appear to two women ; (7) The Saint in bed, "SANCTA MARIA" bringing to him the habit of the order of preachers ; (8) The dream of the "PAPA" seeing the tottering church supported by "DOMINICVS"; (9) The fall of the architect ; (10) His cure by "DOMINICVS"; (11) A cavalier ("HERITICVS") converted by seeing his horse kneel ; (12) "DOMINICVS" refusing to break his fast before a table served with meats offered to him by a lady.

The background of this picture is also in silver with incised decoration like the one at Sixena. It measures 1'94 by 1'34 metres.

The third panel of this Gothic school of Aragon as yet known is in London at the antique dealer's, Mr. Lionel Harris [PLATE II, C]. It was offered to us for the Museum of Barcelona in 1908 by Sr. Morales of Vittoria, who stated that he had got it direct from a church near Tudela. He asked a high price for it, and, since the painting possesses less æsthetic beauty than importance for its ethnographic character, we let it slip, perhaps wrongly. It also is an antependium on a silver ground, and is dedicated to the Virgin. It measures '90 by 1'71 metres.

In the centre is the figure of the patroness seated, holding the Infant Jesus, neither of them by any means well painted. On the gospel side are six compartments, containing (1) *The Annunciation*, (2) *The Visitation*, (3) *The Nativity*, (4) *The Flight into Egypt*, (5) two of *The Magi-Kings*, (6) the third mage, kneeling and addressing the Virgin seated in the central panel. This accounts for the attitude of the Infant Jesus, who is looking downward. On the epistle side are six other compartments : (7) *The Angel appearing to the Shepherds*, (8 & 9) *The Presentation*, (10) *The Massacre of the Innocents*, (11) a soldier in a long surcoat piercing another Innocent with his lance, the mother below on her knees ; (12) *Jesus among the Doctors*.

Above in the framework are eleven little scenes, some of which seem to be representations of the months. Some of them are very familiar ; the man in the hood warming himself at a fire, the man cutting the corn, and the one killing the pig leave us in no doubt as to their signification. Others appear to be saints. It is not surprising that the not very



(B) S. DOMINIC, WITH SCENES FROM HIS LIFE, ANTEPENDIUM, 14TH CENTURY, MUSEOS ARTÍSTICOS, BARCELONA



(C) THE VIRGIN AND CHILD, WITH SCENES FROM THE LIFE OF THE VIRGIN, ANTEPENDIUM FROM TUDELA, THE PROPERTY OF MR. FIONA HARRIS, THE SPANISH ART GALLERY



skilful painter who produced this panel should make mistakes and confusion in a repertoire of emblems of which he had not much knowledge, as he does with the scenes from the life of the Virgin.

We also bought for the museum of Barcelona some pieces of wood bearing very interesting paintings which had just been torn down from a decorated ceiling in the province of Teruel. They are a sort of Bayeux tapestry on wood [PLATE, III]. They bear no inscriptions, and so we cannot tell what historical or romantic scene they were intended to represent. It begins with a curious view of a war-fleet sailing towards a castle in the midst of the sea, perhaps intended to represent Mallorca, which, at any rate, had been conquered a short time before these boards were painted. Then begins a long cavalcade, with many horses wearing trappings charged with the cross of Aragon, which also appears on the ships.

The painting is in three colours only, ochre, red and black. The simplicity of the treatment, the freedom of the drawing with precise strokes of the brush, like the decoration of Hispano-Moresque ceramics, still give us great pleasure at the present time. Of the same *genre* is what is perhaps the masterpiece of Aragonese Gothic painting during the middle ages, the ceiling of the cathedral of Teruel, with an immense number of wooden caissons decorated with cavaliers and fantastic figures. We have there a colossal series of decorations completely unpublished, as indeed are also the pictures and fragments now published here.

Who were these painters, where were their principal works, and where are now their other, perhaps finer, works? The archives of the country churches may be able to tell us much about them, as they have in Catalonia. They all seem to have been miniaturists who turned to painting pictures and altars, and it is curious that the only work of this school that we know bearing the painter's name is the work of a miniaturist; I mean the illustrated manuscript of the "Fueros de Aragon" promulgated by Jaime el Conquistador in the town of Huesca in 1246. The manuscript is now in the library of Mr. C. W. Dyson Perrins, at Davenham, near Malvern in England. It is a large book, written in double columns, with many illustrations. It seems to have been made by one Miguel Lopez de Zandio: *ISTE LIBER (istum librum) SCRIPSIT MICHAEL LUPI DE ÇANDIO*.² The town of Zandio is in the territory of Navarre, but on the south there is no definite demarkation between Navarre and Aragon. The strong French character of these illustrations and of some of the scenes which, in the form of miniatures in wood, ornament the pictures, would, then, have entered by way of Navarre, since the passage of the Pyrenees was closed by way of Aragon and Catalonia, for those united provinces received new impulses rather from Italy, with which the Catalan regions were in close relation.

² Two miniatures of this manuscript have been published by the New Paleographical Society, London, 1908, in *Facsimiles of Ancient Manuscripts*, IV.

A DANGEROUS ARCHÆOLOGICAL METHOD—II

BY SIR MARTIN CONWAY

IN a former article I attempted to mark the danger of trying to fix the date of a work of art by picking out one detail after another, and finding individual parallels for it in all sorts of works of a chosen period, without paying attention to the general style of the object and its relation to the broad artistic movement, which never halts and never turns backward, not even when it tries to. Professor Albert S. Cook, of Yale University, has, as Professors Baldwin Brown and Lethaby have recently shown in the pages of this magazine, been seduced into what they hold to be a false conclusion by the application of this very method. It is the same 12th century that attracts Professor Cook which attracted the writer with whom I dealt in my previous article. Nor is this altogether a matter of chance, for the 12th century stands at the parting of the ways and retains almost as many memories of the archaic past as it holds prophecies of the Gothic culmination then so near at hand. You can find in 12th-century works points of analogy with the most diverse Early

Christian and Dark Age products; if anyone doubts it he has only to read the learned essay of Professor Cook and verify his countless industriously compiled comparisons.

Yet if you apply to Professor Cook's conclusions the same test that I applied to the conclusions of the previous subject of my criticism, a similar conclusion will be forced upon you. Take a photograph of either the Ruthwell or the Bewcastle cross, which Professor Cook would assign to the 12th century, and place it beside a photograph of any undoubted work of 12th-century decorative sculpture, they will at once be seen to be expressive of different worlds. The ideal behind the one is not the ideal behind the other. I was easily able to find a fair parallel for the Golden Altar of Milan in a 12th-century altar something like it; but I can find nothing of the 12th century even vaguely enough resembling the two Anglian crosses to be worth employing valuable space in reproducing alongside of either of them.

Professor Baldwin Brown, while believing that

A Dangerous Archaeological Method

the two crosses are much earlier than the 12th century, hesitates to assign them to any particular date. For me they belong to the late 7th or early 8th century and nowhere else—late 7th for choice. After the elaborate analysis of the two professors I am relieved from the necessity of following their American colleague through his maze of comparisons, nor should I in any case have been led to follow those “wandering fires” for reasons already stated; but there is one point he made about the Bewcastle cross which requires emendation. He was mistaken in imagining that the chequer-work on it could not belong to so early a period as the 7th century. The Book of Durrow has already been cited against him. Let me add that the pattern is not rare in the 7th-century goldsmith’s work of the Anglo-Saxons and other so-called barbarians. A famous pendant from Sibertswold has often been published (by Akerman, *e.g.*). Another noteworthy example was found at Sarre. The golden chalice of Chelles, known, alas, only from an engraving, the original having been one of the countless losses to the world for which the infernal French Revolution is responsible, was covered with checks. It was the work of that remarkable goldsmith, S. Eloi, who in using the chequer pattern was using a design commonly current; indeed, it must always have been much used in weaving from the beginning. That is the worst of this method which I am criticizing; it may let down the student who uses it at the most unexpected moments because at every step he is forced to prove a negative, and to do that successfully he must possess universal knowledge. Each detail that he selects for his comparisons has not only to find its tiny fellow in some work of the chosen period to which it is to be made to belong, but proof must likewise be forthcoming that there existed no counterpart for it at other possible dates. Professor Cook has not only to show that chequer work was used in the 12th century, but he must demonstrate that it was not used in the 7th! Such a scheme has pitfalls.

One important point in connexion with the Anglian sculptures has not been mentioned in this controversy. It is the relation between them and the Roman sculptures of Corbridge and thereabouts, doubtless still existing in considerable numbers above ground in the 7th century, but most unlikely to have carried any influence into the 12th. I will cite a single example.

It is a relief on an upright stone which possesses the peculiar feature of having a decorative design *carved on its sides* [PLATE, A].¹ Professor Haverfield, who introduced it to the Society of Antiquaries (“Proc.”, XXIV, p. 269), used these words about it: “Particularly strange is the placing of a pattern

on the side, which almost recalls the decoration of Anglian crosses.” When it is remembered what a high civilization flourished in the north of England down to the close of the Roman occupation, and how relatively rapidly this region advanced again when the onrush of the barbarian invaders was over, it is not so surprising after all to find hereabouts a revival of art taking place as soon as sufficiently settled conditions arose. It is too frequently forgotten that one of the effects of the barbarian invasions was to drive over to Ireland (then a relatively rich and prosperous country) all kinds of learned men from all parts of the Roman Empire. In the 6th and 7th centuries Ireland was the most civilized part of Western Europe. As soon as circumstances permitted, civilization spread from Ireland, and the north of England was one of the first parts to be refreshed with this life-giving influence. That good art should be forthcoming in the north of England in the 7th century is not at all surprising. The Gospels of Lindisfarne, the Great Ormside bowl, and the Anglian crosses are all alike the outcome of a single school of art of uncommon merit. The 7th-century MSS. of that school were the best in the then world; why not also the sculpture?

But who, it may be asked, were the actual masons who sculptured these and all the other notable Anglian stones? I suggest that they were probably craftsmen of the Ravenna school. At all times masons have been the people most easily moved about. Just as I myself have known an Italian mason who worked on the Assouan dam for a series of winters and on New York skyscrapers in the intervening summers, so (*mutatis mutandis*) has it always been. By the nature of his craft a mason must be ready to go where his labour is needed. When one building is finished he must find work on another. When building activity comes to a standstill in one place he must wander forth, perhaps right across Europe, to where structures are then being called for.

The Lombard invasion of north Italy must have put a stop to building till the time of calamity was overpast. It is easy at Ravenna itself to observe how the activity of the 6th century ceased in the 7th. Less and less work was there for masons to do, and less and less incentive for them to do it well. Quality and quantity alike fell off, till finally there was practically nothing to be done. Of the army of masons whose centre of activity had been Ravenna in the 6th and at the beginning of the 7th centuries, few can have been left, and surely none of an enterprising disposition after say the year 675. Where did they go to? Some no doubt took service in North Italy under the Lombards. But the great majority must have wandered further afield to where the conquering races in their new homes—Visigoths, Franks, Burgundians, and all the rest—were calling for new buildings to house

¹ We owe the use of this block to the kindness of the Society of Antiquaries.



(A) CARVED RELIEF FROM CORBRIDGE



(B) DETAIL OF THE BEWCASTLE CROSS WEST FACE



(C) DETAILS OF ENGRAVED STONES IN THE MUSEUM, RAVENNA



(D) DETAIL OF ENGRAVED STONE, S. ANDREW'S CHURCH, BISHOP AUCKLAND

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their various needs. That some of these men should have come as far as the north of England is small matter for surprise. There is, I think, internal evidence that such was actually the case.

Imagine an Italian mason arrived, say, at Hexham in the year 675 and about to be employed to make some work of sculpture, such as one of these crosses. The general forms of the monument would have been decided by local custom. The shape of the surmounting cross would be likely to resemble the Cross of S. Cuthbert or that from Ixworth (V. C. H. Suffolk) suitably translated into stone. The man would have brought his own traditions of figure-sculpture with him, but he might well have been expected or himself desired to introduce local decorative fancies, such as the chequer-work, which might have been suggested to him by plaid garments, probably then quite common in the north, even if he did not find the use of it well-known in the local goldsmith's workshop. Any scribe could have drawn for him a panel or two of interlacing, at that time the ordinary currency of decoration. His tendrils and birds were of course purely Ravennate derived from Coptic, and were doubtless introduced into the north of England by him and his companions.

It is, however, in the figure sculpture that the Ravenna tradition is most evident. Take for example the figure in the niche on the west face of the Bewcastle cross [PLATE, B]. Was ever niche less like one of the 12th century? Its absolute plainness, and the way the mouth of the figure is made the centre of the circle which forms the top of the niche are very different from what a 12th-century sculptor would have designed. But here is the very same thing from Ravenna and about contemporary with the North-English example [PLATE, C]. The Ravenna work is less good. It was done by the unenterprising man who stayed at home and worked for an

employer of shrinking means. The English example was made by a man of vigorous enterprise in the employment of a go-ahead community. But the two belong obviously to the same school. In the face of this example Professor Cook's trouble about the nimbus vanishes into thin air. The Ravenna stone is in the museum of that city and came from the neighbouring village of S. Pietro in Vincoli, according to Cattaneo, though another account ascribes it to a church in Ravenna itself.

Another fragment in the same museum may be cited in comparison with the figured cross-shaft at S. Andrew's, Bishop Auckland [PLATE, D]. Both are very rude work, but a glance suffices to show how much they have in common. The sunk nimbus and linear drapery are alike in the two. In fact we find here continuing the traditions introduced by Italian craftsmen into the north of England at and about the time of Wilfred. Those traditions, the forms developed by Irish and English craftsmen in goldsmith's work, illumination, and perhaps also in wood-carving, and, finally, the influence of surviving works of Roman sculpture and decoration—these were the three factors by whose union the art of the Anglian sculptures was produced and is sufficiently explained.

[ERRATUM.—We place here a reproduction of a new drawing of the small plaque with a bird found in the tomb of Gisulf the Lombard (see p. 340, Vol. XXIII). The drawing there reproduced, having been made from a small and faded photograph, was incorrectly seen by the draughtsman, and the attitude of the bird altered.—ED.]



AN IDEALIZED PORTRAIT OF DIANE DE POITIERS BY L. DIMIER *

THE small picture of which we give a reproduction here [PLATE, A] has been often noticed. It belongs to the Earl Spencer, K.G., and forms part of the Althorp Collection.

That it is a French production is proved by the inscription borne on the canvas itself, for this is in French. It is true that this would not prevent its coming from the Low Countries where French is spoken, but the execution, slight and without relief, altogether precludes it from being of the Flemish school. The general style confirms this exclusion, and places the work on the outskirts of the school of Fontainebleau. For although one

cannot trace here the style of Primaticcio, there is in the picture something of his composition, something of his pose of the head, such as might have been achieved by an artist of moderate skill, who had, at the same time, been subjected to the other influences which were then being felt at the French Court, in addition to that of Primaticcio, the influence of Rosso, of Lucas Penni, and so on.

These general questions being settled, let us try to arrive at a more detailed conclusion as to the identity both of the painter and of the sitter. Let us begin with the sitter.

In his "*Renaissance à la Cour de France*" (Additions, p. 535) M. de Laborde, describing

* Translated for the author from the French.

An Idealized Portrait of Diane de Poitiers

the picture, forms the opinion that it is a portrait, but an idealized portrait, of Diane, Duchess of Valentinois.¹ This conclusion, arrived at in 1855, seems to me to remain still established; all that time has done is to bring forward certain considerations which further support it.

To begin with, the allegory is certainly that of Diana. Despite the absence of direct attribution, there are two facts which go to prove it. In the first place there is the forest landscape which forms a background to the figure; in the second, there is the choice of the verses from the Psalms inset in the inscription:—

Comme le cerf bruit après le décours des eaux, ainsi braït mon âme après toi, O Dieu.²

The reference follows: Psalm xlii. Apart from the curious combination of antique mythology with holy writ, the quotation is chosen in order to be in keeping with the allegory of the chase. Thus the personage of Diana is here twice indicated.

The supposition that Diana, goddess of ancient mythology, might have served to represent Diane de Poitiers is one that is quite consistent with the practice of artists throughout Europe from the Renaissance to the Revolution, and in England until the time of Lawrence. But, as regards Diane de Poitiers, this supposition has been so often put forward at one time or another that it is necessary to examine it carefully.

For portraits of Diane de Poitiers are in France what portraits of Mary Stuart are in England; they are always and everywhere being recognized, in engravings, in sculptures, in all the nude or semi-nude goddesses of the period. The famous *Diana* of Anet, for example, attributed (and no doubt falsely) to Jean Goujon, is everywhere reproduced as a portrait of Diane de Poitiers, although as a fact it is altogether unlike her. The excellent work of Mr. Lionel Cust, and that of Mr. Andrew Lang and Mr. Foster has at last put into some order the portraits of Mary Stuart. The iconography of Diane de Poitiers still awaits its critic. In order to make some attempt to establish the iconography of Lord Spencer's picture I have set out at the end of this article some essential statements concerning it. Five portraits of Diane, in which her age ranges from twenty years to sixty, will be found mentioned, and from these it is possible not only to recognize her at different periods of her life, but also to get a general idea of her features, which are entirely in keeping with the similarity claimed by our picture.

What Laborde calls "idealized portraiture" was certainly practised during the 16th century,

¹ "Est ce le portrait de Diane, de la Diane par excellence, de la Duchesse de Valentinois? Je le crois, mais un portrait idéalisé, avec cette taille d'un embonpoint réservé et ses doigts effilés qui étaient réservés à sa beauté".

² "As the hart panteth after the water brooks, so panteth my soul after Thee, O God".

although less than is sometimes supposed. For instance, there is a portrait of Gabrielle d'Estrées as Diana in the Louvre,³ described as being a picture of Diane de Poitiers, although the similarity of the face to that of a crayon drawing from the Cabinet des Estampes⁴ leaves no doubt that it represents Gabrielle. In enamels also, one finds Charles IXs, Henry IIIs, and Catherine of Medicis in the apparel of divinities and with the features altered and embellished.⁵

The difficulty is to decide whether these alterations are due to the painter's lack of skill in seizing a likeness, or whether they are drawn deliberately as embellishments. Here the drawing is evidently deliberate and is certainly the cause of the differences which have been noticed between this picture and the acknowledged portraits of Diane de Poitiers.

For if the general impression formed after seeing all these portraits is compared with the actual presentment in Lord Spencer's picture, it is difficult not to admit that there is, at any rate, a similarity between them. If one had wished to paint Diane de Poitiers as a Goddess of the Chase and to embellish her for the occasion, this would have been precisely the result. Now this resemblance is of prime importance here, for it adds to the general evidence expressed in the picture itself.

Naturally we cannot guess the date of the portrait from its apparent age. But it is almost certainly prior to the death of Henry II, for after this date Diane retired from the court. This places the date at 1559 at the latest. Further, the contours of the face resemble most nearly the acknowledged portraits of Diane at the time when she was favourite. Therefore we should not set the date further back than about 1545. An additional factor to be considered is the style of the cartouche, which cannot be earlier than this date. Thus Diane must have been painted as the fair goddess of mythology, between the age of forty-five and sixty.⁶

There remains for consideration the name of the artist. The picture came to Althorp from the Crawford collection, in which it was when described by Dibdin in his "Bibliographical and Antiquarian Tour".⁷ The name of the painter has been nowhere suggested hitherto.

However, at the back of the canvas the remnants of an inscription signature may be read. It is as follows: *L. Thir* . . . There is a natural temptation to interpret this as proof that the work is that of Léonard Thiry, a Fleming mentioned in the "Comptes des Bâtiments du Roi".⁸ He worked

³ No 1013 of the catalogue.

⁴ Portraits Montés, anc. num. 62.

⁵ Bordery et Lachenaud, *Léonard Limousin*, Nos. 21, 33, 34, 88.

⁶ She was born in 1499.

⁷ T. IV, p. 293, of the French edition.

⁸ Published by Laborde, Vol. I, pp. 1 5 107, 133, 198, 408.



(A) THE CHAUZE LÉVELLIER, JACQUES SPENCE'S COLLECTION, METECL



(B) DAME DE POTTERS IN 1566, PENCIL DRAWING, CHATEAU DE CHANDIEY

An Idealized Portrait of Diane de Poitiers

at Fontainebleau under Rosso, was the author of a collection of prints of the Golden Fleece and of certain ancient fragments engraved by Ducerceau, and died at Antwerp in 1550.⁹

No known picture of this artist remains. To argue, therefore, from his style it would be necessary to judge him on his prints, a very uncertain procedure. Moreover, the picture lends itself less than any other to this method of comparison, owing to the scarcity of its material, since it is merely a simple bust of a woman and its contours are very soft and undecided. All that can be said is that the prints of Léonard Thiry reveal him as a very faithful disciple of Rosso. But the style of this master is only slightly apparent in Lord Spencer's picture.

It is true that the doubt which thus arises could not prevail against the positive fact of the signature, if only one could be certain that the date of the signature was authentic. But its authenticity has not been proved.

It is not impossible that it existed at the time when Crawford possessed the picture, and that he did not notice it; but it is more probable that he would have seen it. It is further possible that he was unable to understand it, being ignorant of Léonard Thiry. But Léonard Thiry was well known as an engraver; all the compilers of catalogues mention him. His name is written under several drawings of vases which are to be found in the Peiresc collection (at the Cabinet des Estampes in Paris), which proves that he was by no means unknown, and that it would be unlikely for an inscription mentioning him to pass unperceived. These attributions in the Peiresc collection do not, however, inspire great confidence. Even, therefore, if the inscription on the Althorp picture was as early as this it would merit no more credence. But it is quite possible that it was actually later than the time when Crawford possessed the picture. In the absence of any other document it would be unwise to trust in it. The most prudent course, as far as attribution goes, is to adhere to the general and tentative submission hitherto maintained, namely, to place the work merely as of the school of Fontainebleau.

ICONOGRAPHY OF DIANE DE POITIERS SET DOWN IN ORDER TO FURTHER ELUCIDATE THE PRECEDING ARTICLE.

(1) Diane de Poitiers in 1520.

Pencil drawing. Inscription: *Diane de Poitiers, duchesse de Valentinois*.

Sheet 28 in the Mariette album belonging to Lord Derby.

⁹According to the preface of the collection of Fragments engraved by Ducerceau.

Though not original, this portrait is very good in quality. Only one replica is known (Sheet 14 of the Montmor album in Aix en Provence). The title Duchess of Valentinois, which the inscription gives to Diana, reveals the date of the inscription. She only received the title in 1547 on the accession of Henry II. At the period in which the portrait shows her she was called *Grand Sénéchal* as the wife of Louis de Brézé, Sire de St. Vallier, Grand Sénéchal of Normandy.

(2) Diane de Poitiers in 1532.

Chateau de Chantilly, box 14, No. 118.

Pencil drawing. A false inscription: *Madame Destampes fille*.

The identity is proved, despite the false inscription, by the name *Grand Sénéchal* inscribed on all the copies of this drawing which are to be found in the albums of that date, more particularly in that engraved by Niel for his "Personnages français du xvi^e siècle". It portrays Diane at the time of her widowhood. Supposed to be the work of Jean Clouet. The date has been determined from the apparent age and from the costume of the sitter.

(3) Diane de Poitiers in 1537.

Pencil drawing. Inscription: *La gran Sénéchalle*.

Chateau de Chantilly, box xiv, No. 160.

Date determined from age and costume as above.

Supposed to be the work of François Clouet.

(4) Diane de Poitiers in 1543.

Pencil drawing. False inscription: *Mad^{me} Destampes*.

Chateau de Chantilly, box xiv, No. 227.

Despite the inscription the real identity may be easily determined by comparing the drawing with the previous one and with that which follows. It represents the same person, just so much older than the one and younger than the other as probability would suppose.

Date determined from age and costume as above.

The work of François Clouet.

(5) Diane de Poitiers in 1560 [PLATE, B].

Pencil drawing. Inscription: *La duchesse de Valentinois*.

Chateau de Chantilly, box xiv, No. 392.

This portrait is copied into many albums of the period. It was used for the purposes of a painting of which there are old copies at Chantilly and Versailles: in this latter place there is one representing the subject to the knees.

Date determined from age and costume as above. It represents Diana at the time of her retreat at Anet.

The work of François Clouet.

THE ORIGIN OF THE PERSIAN DOUBLE DOME

BY K. A. C. CRESWELL

ONE of the most characteristic features of Persian architecture is the slightly bulbous double dome somewhat similar to that of the Tāj Mahāl at Agra, only built of brick and covered with faïence. I say slightly bulbous, because the actual outward projection is really very slight, this feature having been much exaggerated by the various artists, Texier and Coste, for instance, who, before the general use of photography, were responsible for the drawings and engravings which made Persian architecture known to Europe. This slight entasis always accompanies the Persian double dome, and the double dome only, as, in the case of single domes, they are considerably lower in elevation and taper from the springing. This entasis did not become pronounced, quite bulbous in fact, till the end of the 17th century, and is the chief distinctive note of decadence in Persian architecture; as it is in India during and after the reign of

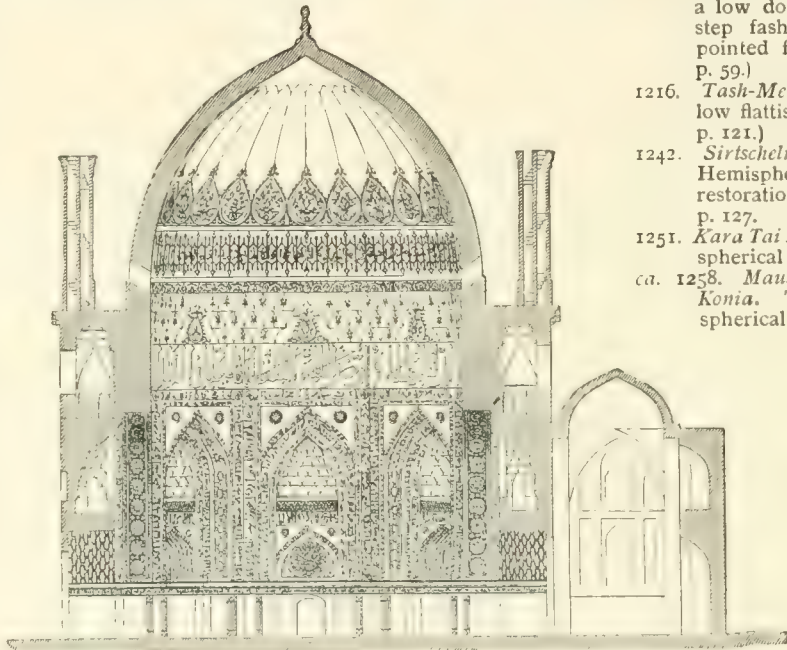


FIGURE 1

Aurangzib. In Persia, a good instance of this is the mosque of Shāh Chirāh at Shīrāz, and also the mosque of Jelāl-ud-dīn at the same place;¹ in India perhaps the best-known example is the mausoleum of Safdār Jung at Delhi, built in 1753. It appears that this form of dome was not known at all periods. To show when it first appears I have drawn up the following list of Persian buildings dating from before the time of Tīmūr. It comprises all the examples, excluding Minārs, to be found described in the literature of the subject.

A.D. 755. *Musjid-i-Juma, Isfahān*, was founded at this date and a little of the original building remains, but it was added to under Malik Shāh, c. 1080, and repaired by Shāh Tahmasp (1524-1576) and Shāh 'Abbas (1585-1628). The double dome over the sanctuary belongs to the Sefavean period. (Saladin, *ibid.*, pp. 328-335.)

A.D. 1026. *Mausoleum of Pīr-i-Alamdār, Damghan*. A cylindrical tower roofed with an approximately hemispherical dome. (F. Sarre, "Denkmäler Persischer Baukunst", Plate 84.)

1034. *Mausoleum Chel Dukhtarān, Damghan*. A cylindrical tower roofed with a conical dome. (Sarre, *ibid.*, Plate 84.)

¹ Illustration, Saladin, *Manuel d'Art Musulman*, p. 337.

1156. *Mausoleum of Sultan Sanjār at Merv* [PLATE, A]. A square mausoleum with a single dome, the drum of which is buttressed at four points. (Saladin, *ibid.*, illus. p. 338, also Zhukovski, "Ruins of old Merv", Views of exterior and interior.)

1162. *Mausoleum of Yūsuf-ibn-Kutaijir, at Nakhchevan*. Octagonal building, with octagonal pointed roof. (Illus. Sarre, p. 9.)

1186. *Mausoleum of Mumine Khātūn, at Nakhchevan*. Ten-sided tower with remains of ten-sided pointed roof. (Sarre, Plate 2.)

12th cent. *Seljuk Mosque at Hamadān*. P. Coste. *Monuments Modernes de la Perse*. (Illus. p. 50.)

12th cent. *Imāmzādeh Fahjā and Tower, at Verāmin*. Single low octagonal, domed building, with a low dome at the side graduated step fashion. Fluted tower with pointed fluted roof. (Illus. Sarre, p. 59.)

1216. *Tash-Medresseh, at Akshahr*. Two low flattish domes. (Illus. Sarre, p. 121.)

1242. *Sirtscheli-Medresseh, at Konia*. Hemispherical domes according to restoration of G. Kreckler in Sarre, p. 127.

1251. *Kara Tai Medresseh, at Konia*. Hemispherical domes. (Sarre, Plate 95.)

ca. 1258. *Mausoleum Indji Minareli, at Konia*. Two approximately hemispherical domes, one with lantern. (Illus. Sarre, p. 134.)

ca. 1260. *Tower at Marāgha*. Ten-sided tower with remains of ten-sided pointed roof, said to be the Mausoleum of the sister of Hulagu. (Illus. Sarre, p. 15.)

13th cent. *Mosque of Sheikh Sefi, Ardebil*. Broad pointed dome. Illus. Sarre, p. 39. The Mausoleum of the Sheikh is a cylindrical tower with pointed dome,

and is situated at one end of the mosque. (Sarre, Plate 47.)

13th cent. *Mausoleum in the Mosque of Sheikh Bayezid, Bostam*. Two pointed roofs like limekilns and two low domes. (Illus. Sarre, p. 118.)

13th cent. *Imāmzādeh Jassary, Isfahān*. Eight-sided, domed building. (J. Dieulafoy, "La Perse". Illus. p. 315 and Sarre, p. 75.)

13th cent. *Turbahs, or saints' tombs at Amol, Sarī, etc.*, with pointed conical roofs.

13th cent. *Meidān Mosque in Kāshān*. (Sarre, p. 72, and Dieulafoy, p. 204, illus. p. 199.)

1300. *Musjid-i-Juma, Bostam*. Very low domes. (Sarre, Plate 85.)

1310. *Mosque Mausoleum of Shāh Khudabunda* [FIGURES 1 & 2]. At Sultānīeh. Single dome. (Texier, "Armenia, Persia, etc.", Vol. 1, Pl. 54 & 56.)

ca. 1310. *Mausoleum and Medresseh of Tschlebi Oglu, at Sultānīeh*. Eight-sided tower with pointed dome. (Illus. Sarre, p. 23. Dieulafoy, illus. p. 97.)

1322. *Musjid-Juma, Verāmin*. Single dome on octagonal drum. (Illus. Sarre, p. 60.)

1330 or later. *Mausoleum of Sheikh Gabriel, Ardebil*. Single dome on drum, according to restoration of B. Schultz, in Sarre (p. 51).

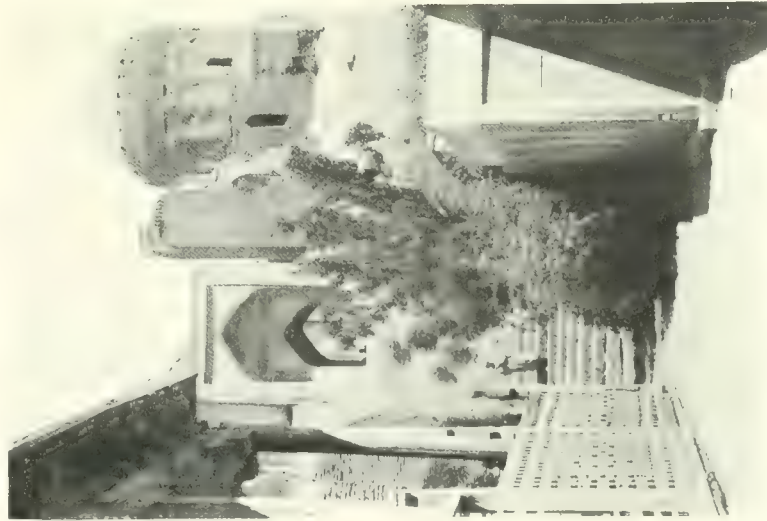
Up to this point we have no example of the bulbous double dome. The only apparent exception to this is the double dome of the shrine of Imām Rezā, at Meshed, sometimes stated to have



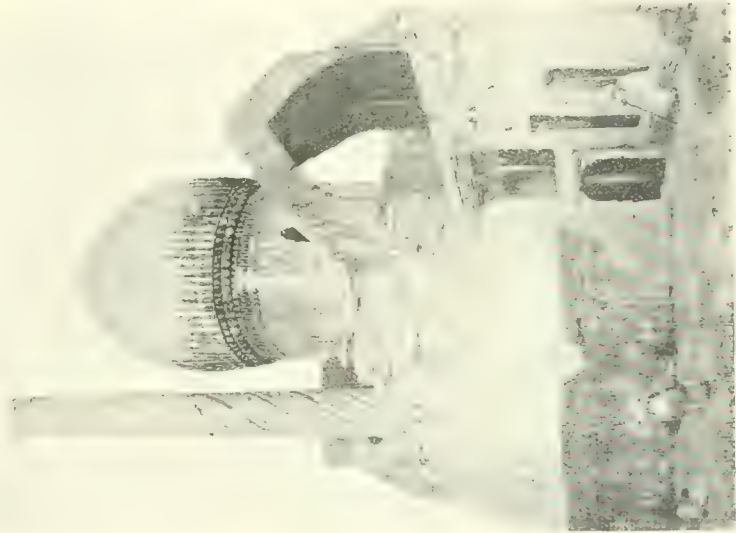
(A) THE MAUSOLEUM OF SULTAN SANJAR, OLD MERV



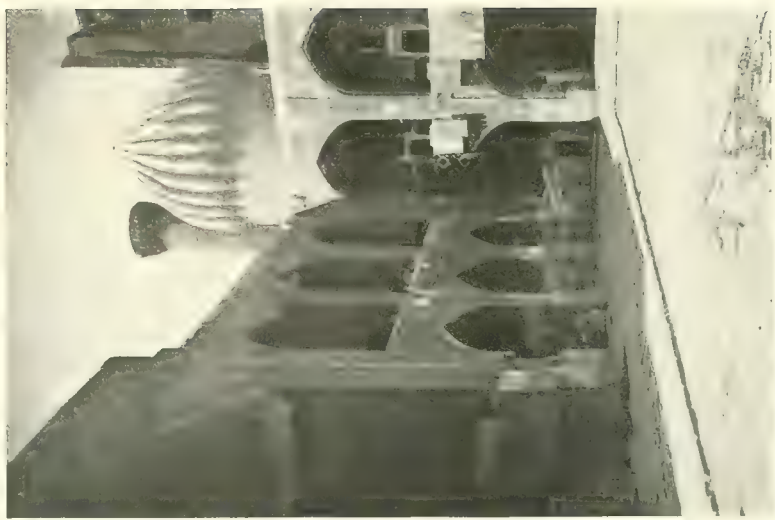
(B) THE SHAH ZINDEH



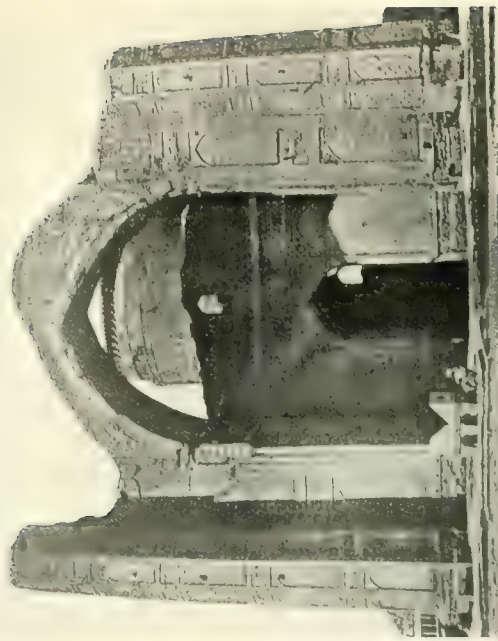
(C) ENTRANCE TO THE SHAH ZINDEH



(D) THE GUR AMIR



(E) THE SADR DAR MEHDI SADR



(F) THE BIBI-KHANUM, SAMARKAND

The Origin of the Persian Double Dome

been built by Suri, governor of Nishāpūr in 1037;² but this is incorrect, as this early dome was destroyed by an earthquake in the 17th century and rebuilt and gilded by Shāh Suleiman in 1672.³

We now come to the time of Timūr. In 1371 he built the mausoleum of his sister Tchouchouk Bika in the group of buildings known as the Shāh Zindeh [PLATE, B & D] or Living Saint, so called from the grave of Kāsim ibn 'Abbas, who is supposed to be still living, and whose shrine forms the chief building in the group. Both these buildings have single domes, fluted externally, but, when we come to the Mausoleum of his wife Bibi Khānūm [PLATE, C], commenced, according to Schubert von Solden⁴ in 1399, and finished in 1403,⁵ and his own Mausoleum known as the Gūr Amīr [PLATE, E] (= the Grave of the Amir, "the Amir" meaning, of course, Timūr, just as the English people used to speak of Wellington as "the Duke") we for the first time meet with the double dome with slightly swelling outline, a type of dome which henceforth became a constant feature in Persian architecture.

The mosque-mausoleum, built at Turkestan over the tomb of Hazret Khodja Ahmed Yesavi by Timūr, which was commenced in 1387 and finished in 1404,⁶ has a huge dome, similar in shape to that at Sultānīeh,⁷ but the double dome soon became general. From Samarkand it passed to Khurāsān, over which it was spread by the Timurides then ruling at Herāt. In the mosque built at Meshed in A.D. 1418 (according to Khanikoff) by Gawhar Shād, the wife of Shāh Rukh, the son of Timūr, the dome, according to O'Donovan,⁸ "has something of a bulbous shape", and is, I conclude, double. Later, the mosque and mausoleum in the Musalla at Herāt, built by Sultan

Hussein Mirza (A.D. 1487-1506), are, Vámbéry⁹ remarks, "an imitation of the monuments at Samarcand", and he adds in a footnote, "the sepulchre particularly has much resemblance to that of Timour". Dating midway between these two is the Blue Mosque at Tabriz, built by Jahān Shāh (1437-68), which Texier states had a double dome, according to Chardin and Tavernier, who visited it in the 17th century before it was wrecked by an earthquake. Now, although I am not quite satisfied, from the descriptions quoted, that such was actually the case, yet I will mention what may prove to be a very interesting connecting link.

C. E. Yate¹⁰ states that Gawhar Shād was the sister of Kārā Yūsuf Turkoman. Now as Jahān Shāh, the builder of the Blue Mosque, was the son of the latter, it follows that he was the nephew of Gawhar Shād, and may very well have had the dome of her mosque at Meshed copied in his own mosque at Tabriz, supposing it really was a double bulbous one as Texier states.

By the time of Shāh 'Abbas the use of the double dome had become general, and it is found in practically all subsequent buildings of any pre-

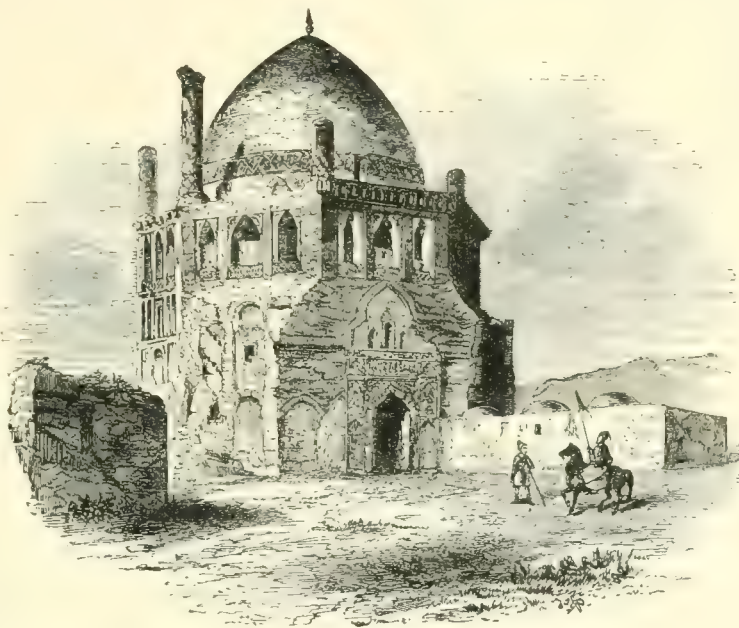


FIGURE 2

tension. No explanation of the origin of this peculiarity is to be found suggested in Fergusson's "History of Architecture", nor does Russell Sturgess in his recent "History of Architecture" (1908) make any comment on it. The same remark applies to Texier, who thought the double dome with entasis was the rule in Persia with the single exception known to him, at Sultānīeh [FIGURES 1 & 2], although when speaking of the Musjid-i-shāh at Isfahān, he says that one is led to believe it was introduced from India by the Mongol rulers of Persia. P. Coste in "Monuments Modernes de la Perse" states (p. 59 and pl. 71) that it was introduced during the 16th century and calls the dome at Sultānīeh the "Arab" form! (p. 46).

A. Gosset in "Les Cupoles d'Orient et d'Occident" describes the feature without comment, while A. Choisy in his "Histoire de l'Architecture", Paris, 1889, follows Coste in stating that it only became the rule in Persia towards the end of the

⁹ *Travels in Central Asia*, pp. 283-4.

¹⁰ *Northern Afghanistan*, p. 31.

² C. E. Yate. *Khurāsān and Sistān*, p. 316.

³ See Chardin (edit. Langlès, Vol. III, p. 228) quoted by Curzon, *Persia*, Vol. I, p. 157. Chardin was an eyewitness of the work.

⁴ *Die Baudenkmäler von Samarkand*.

⁵ Saladin, *ibid.*, p. 434.

⁶ Mir-salih-Bektchourin, *Description de la Mosquée de Hazret*, in A. P. Khorochkine, *Itinéraires de l'Asie Centrale*, pp. 247-256.

⁷ E. Schuyler, *Turkistan*, I, 70-73, and photograph in F. von Schwarz, *Turkestan*, p. 200.

⁸ *The Mere Oasis*, I, 497.

The Origin of the Persian Double Dome

16th century, but I have shown that it occurs much earlier. He, like Texier, suggests an Indian origin, viz.: that it was an imitation of certain bulbous topes to be seen there. He apparently had in mind structures such as those at Ajantā, shown here in FIGURES 3 & 4.

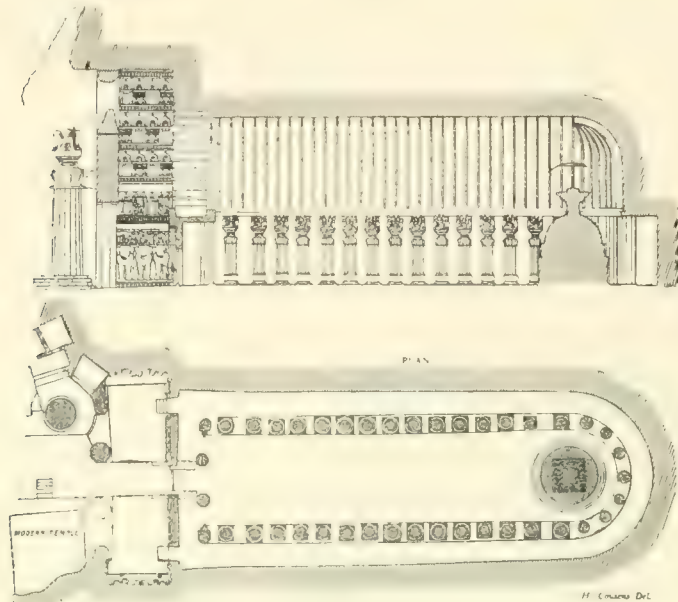


FIGURE 3

Now, as Timūr was in India shortly before the building of the Bibī Khānum and Gūr Amīr we must consider the possibility of this Indian origin. In the first place, these topes are solid structures and not examples of roofing, and the few which are bulbous, such as those shown in FIGURES 3 & 4, are quite small, and not the conspicuous and striking buildings likely to be noticed even by a conqueror during his meteoric flight through the country. But could he have seen any double domes with entasis? No, for not one of the buildings in the following list compiled from Fergusson's "Indian Architecture", Carr Stephen's "Archæology of Delhi", and Fanshawe's "Delhi, Past and Present", contain this feature.

The Mosque of Kuwat-ul-Islām, built by Kutab-ud-dīn Aibak in 1191-7 and added to by Shams-ud-dīn Altamsh (1211-36). "The dome is curiously formed by stones projecting over one another, all fixed by a stone on the top . . . The outward appearance of the dome is conical". (Carr Stephen, p. 41.)

Tomb of Sultan Ghaurī (Nasr-ud-dīn Mahmūd Shāh) died 1228 A.D. In 1231 Altamsh built a vaulted tomb over him. Dome built in trabeated Hindu style as above. (Carr Stephen, p. 70.)

Tomb of Shams-ud-dīn Altamsh (died 1235). Fergusson thinks the roof "was never completed if ever commenced". General Cunningham has "good reason to believe that it was originally covered by an overlapping Hindu dome. A single stone of one of the overlapping circles, with Arabic letters on it, still remains". Carr Stephen agrees with this (pp. 74-75).

Tomb of Rukn-ud-dīn Fīroz Shāh, and Muiz-ud-dīn

Bahrām Shāh: built over their remains in 1240 A.D. Both covered with small rubble masonry domes, which are part of the restorations made by Fīroz Shāh Tughlak (1351-1388). (Tremlett, quoted by Carr Stephen, p. 76.)

The Alāi Darwāzah, or Gate of 'Alā-ud-dīn Khilji. A "superb domed gateway" built A.H. 710 (1310). Low dome built in horizontal courses. (Photograph, Carr Stephen, p. 54.)

Tomb of 'Alā-ud-dīn Khilji, circa 1310. Two intact and three ruined domes remain. Early Pathan style as above. Died 1315. (Carr Stephen, pp. 88-9.)

Jam'at Khāna Mosque, also called the Khizri Mosque or the Mosque of Nizam-ud-dīn Aulia built according to Carr Stephen by Fīroz Shāh Tughlak, 1353 (photograph p. 112). Domes of stone covered with plaster; of usual middle Pathan form.

Lal Gumbāz, is the grave of Kabīr-ud-dīn Aulia, built by Sultan Muhammad Tughlak in the same style, but considerably smaller than that of his father. Internally 29 ft. square. Interior of dome of red sandstone. (Fanshawe, p. 287.)

Tomb of Ghias-ud-dīn Tughlak Shāh, built 1320, dome of marble in horizontal layers. (Fanshawe, pp. 289-291, illus. p. 290.)

Tomb of Sheikh Sallāl-ud-dīn, built 1353. "The dome is in the Tughlak style, it is built of stone covered with plaster and faced with red sandstone". (Carr Stephen, p. 121.)

Juma Musjid of Fīrozabad, built 1354 by Fīroz Shāh. This is the mosque visited by Timūr, on the last days of 1398, for the purpose of devotions, on his way from carnage and rapine in Old Delhi to carnage and rapine in Meerut and Amballah, and a meteoric disappearance from Hindustan in the manner of his appearance. (Fanshawe, p. 226)

According to Carr Stephen (p. 126) he took a model of it home to build a similar mosque in his own capital. It consists of arcades of several rows of arches round an open central court. Fanshawe (Illustration p. 222) shows the gateway, a square, projecting, domed tomb-like building, to right of picture. There is therefore not a single feature in common between this building and the Bibī Khānum and Gūr Amīr. The dome mentioned above is in the usual Pathan style.

Tomb of Nasr-ud-dīn Muhammad, known as Chiragh Delhi (the lamp of Delhi). Died 1356. The dome over it was built in the life of the saint by Fīroz Shāh in 1350. Dome over main gateway to enclosure was built, according to Stephen, in 1373. The photograph on page 146 shows usual middle Pathan dome.

Musjid Chaurā-yah-Qadam Sharīf, built according to Stephen (p. 148) shortly after 1374. Resembles the mosques attributed to Khān Jāhān (see below).

Kalān Musjid. Built 1387. Thirty small low domes and one large pointed dome of usual Pathan style, not



FIGURE 4

The Origin of the Persian Double Dome

built as true radiating domes. Stephen remarks that "domes, the stones of which are held together by the wonderful adhesive qualities of the lime used in those days, without any keystones, have been before remarked upon and are another characteristic of the Muhammedan Indian buildings of the 14th century". (P. 154).

Khirkī Masjid. Built circa 1380 according to Fanshawe and in 1387 according to Stephen. Eighty-nine small domes of plain solid construction similar to Kalān Masjid, (Carr Stephen, pp. 154-6.)

Begampuri Masjid. Built 1387. Sixty-four domes on roof of same style as above. Finest of the mosques built by Khān Jāhān. (Photograph, Stephen, p. 156.)

Shrine of Shāh Alām. Period of Fīroz Shāh Tughlak (1365-1390). Domes of usual Pathan style as shown by illustration in Fanshawe (p. 59).

Tomb of Fīroz Shāh Tughlak. Built according to

Fanshawe in 1380, or, according to Syud Ahmed Khān, quoted by Stephen, in 1389. Square building with a dome of the same shape as all in the buildings of Khān Jāhān. (Photograph, Stephen, p. 158.)

This list comprises all the buildings having domes which were standing in the North-West of India at the time of Timūr, of which remains have come down to us, and as the domes are practically all of one type, they are conclusive evidence as to the style of the period, which disposes of the theory that the double dome with slight entasis had an Indian origin.

(To be continued.)

AN EARLY SPOON FOUND IN KENT BY G. BALDWIN BROWN

THE silver spoon figured on the PLATE, No. 1, is the property of Mr. Basil Oxenden. According to information preserved in his family, it was dug up or ploughed up about sixty years ago on the Broome Park estate near Barham in Kent, in a field adjoining the Roman thoroughfare between Dover and Canterbury, just across the road from the well-known "Halfway" inn. It came into the hands of the then owner of the estate, Sir Henry Oxenden, and passed through those of the father of the present possessor into his own. It has every appearance of being a work of early Teutonic art, but whether it is of Anglo-Saxon manufacture or of continental provenance is not easy to say. There appears to be no record of any objects found with it which might indicate a burial, and some traveller may conceivably have lost it or had it filched from him as he journeyed inland from across the Channel. An examination of the spoon may point to some conclusions as to its probable date and origin.

The PLATE, No. 1, shows the object as a whole. It is $7\frac{1}{8}$ in. long, and the bowl measures nearly 2 in. in length by a width of $1\frac{1}{8}$ in. There is a dip from the plane of the handle to that of the bowl of $\frac{1}{8}$ in. There are strengthening pieces above and below where bowl and handle join, and the one below has two side branches ending in fan-like extensions. The stem is not a perfect cylinder, but is in section rather a square with rounded corners. It is banded at intervals by mouldings such as those on turned balusters. The bowl part with its attachments is joined on to the stem proper by an animal's head whose open jaws embrace the stem. At the top of the stem the finish is formed by a recumbent quadruped with very pronounced claws, a body striated in the vertical direction, and a head like that at the other end of the handle. Considerable traces of gilding remain on the object, but a good deal has obviously been worn off by use, which has also obliterated some details and rounded and softened the forms.

The general shape and the details of the piece can all be paralleled in extant works of the early Christian centuries, but the combination of all in a single object is a phenomenon that stands alone, and so far as is known to the writer the spoon is unique. The shape may be noticed first. The drop of the bowl below the plane of the stem is of course a classical feature, and the piece may be compared in this respect with a Roman spoon found in Denmark, and now in the Museum at Copenhagen [PLATE, No. 6]. The form of the bowl, egg-shaped with the broadest part outwards, is also classical, and is seen in a Roman bronze spoon-bowl from Chichester in the Museum at Lewes. The stem has also a classical appearance. In these features the spoon contrasts markedly with the ordinary type of spoon found in Anglo-Saxon graves, especially in the South of England. This has a stem at times ornamented in Germanic fashion with garnet inlays, no stepping nor dip from stem to bowl, and a bowl of circular shape with the peculiarity not hitherto explained that it is pierced with holes like a sugar sifter. The PLATE, No. 8, gives a good example in the museum of the Kent Archaeological Society at Maidstone.¹ It was found at Sarre, and is 7 in. long. Examples of the stepped spoon have, however, been found, though very sparingly, in Anglo-Saxon graves. No. 7 shows one in the British Museum from Haslingfield, Cambs., where the junction of the bowl and stem and the oval shape of the former are well seen. No. 4 in the museum at Devizes is from the Anglo-Saxon finds on Basset Down, Wilts, and is also stepped, while the pointed form of the oval of the bowl is an interesting variation. These two pieces may of course conceivably be Roman survivals. Less classical is the well-known spoon in the British Museum from the excavations of 1876 at Desborough, Northants, No. 5 on the PLATE. The cylindrical stem here is banded like that of the Oxenden spoon and the spatula-like termination

¹ Reproduced by kind permission of the Kent Archaeological Society.

An Early Spoon found in Kent

has some nondescript incised ornament upon it. The bowl, which is damaged, appears to have been of a broad oval shape, or one approaching that of the spoons with the pierced bowls. Between it and the stem there is a flattened portion set vertically which may reasonably be regarded as a degenerate form of the Roman "drop". The objects found in conjunction with the spoon were regarded at one time as rather Romano-British than Anglo-Saxon, but on the strength of arguments well stated in the *Victoria History for Northants*, Vol. I, "*Anglo-Saxon Remains*", they are now accepted as of the Anglo-Saxon period.

In its form, then, the Oxenden spoon may be regarded as a classical survival, but, unlike the Devizes and Haslingfield examples, it carries ornamentation of the most pronounced Teutonic character. The nature of this will be seen in Nos. 2 & 3 on the PLATE, which show the characteristic details enlarged to about thrice the natural size. The recumbent animal at the top of the handle, treated as it is more or less in the round, does not seem to have any companion in Anglo-Saxon art, but Mr. Reginald Smith has directed the writer's attention to a very close parallel from Scandinavian art of the 5th century A.D., where a very similar creature occurs as one of the ornamental adjuncts of the earliest of the three magnificent gold necklets in the museum at Stockholm, noticed in Dr. Bernhard Salin's "*Thierornamentik*", p. 211 f. At a much later date the same animal is to be recognized on a Burgundian buckle-plate of the Daniel-with-the-lions type in the Museum at Lausanne. The decided outlining of the thighs of the animal occurs in the Burgundian, the Swedish, and the Kentish pieces, while for the vertical striation of the body we may find a parallel in the treatment of the wolf suckling the Roman twins on some early Anglo-Saxon "sceat" coins. A small but extremely important feature occurs in connexion with the strengthening (or decorative) ribs at the junction of bowl and stem. The upper one at its extremity near the animal's head, the central limb of the lower one at both ends, terminate in what is unmistakably the so-called "horse's head" that finishes the foot of the cruciform fibulæ of the 5th century, the chief home of which is Scandinavia, though they occur commonly enough in our own country. Such horses' heads occur also, in forms strikingly like those on the spoon, on some objects in the famous Nydam find of about the 4th century, in Schleswig. The other end of the upper rib within the bowl, and the terminals of the two side branches of the lower rib, as seen in No. 2 on the PLATE, spread out into a fan-like form with radiating striations. This resembles the tail ends of certain serpent-like creatures that occur in Anglo-Saxon art, as for example, carved

in stone, on the jambs of the western doorway of the porch at Monkwearmouth and round the early Saxon sundial at Escomb.

We find accordingly that there is nothing in the form and details of the piece that cannot be paralleled in work of the late Roman or early Teutonic periods. Which of the elements now passed in review should be held specially significant of date and provenance is a question that may now be briefly discussed. The obviously Roman derivation of the shape is of course in favour of an early date. So too is the naturalistically treated quadruped, that possesses in compact form the anatomical structure which in later animal ornament is broken up into wildest disarray. A more significant feature, however, is the "horse's head", especially in view of its early appearance in the Nydam finds. If the piece be of Anglo-Saxon fabrication this would almost necessarily locate it early, at any rate not later than 500 A.D., for when used in our own country on the feet of cruciform fibulæ this feature in the 6th century takes to itself certain additions and embellishments, and would hardly be represented in the simple form in which we find it on the spoon. If the piece be Scandinavian in origin the horse's head would, as we have seen, suggest a still earlier date. Granted the spoon were of native make, the use of the horse's head would be somewhat against a Kentish provenance, for the fibulæ where the feature occurs belong rather to the northern parts of our island than to the south. They have been found, however, in Kent, though most likely as imported articles, and four specimens came to light in the cemetery at Bifrons, four or five miles from where the spoon was exhumed. The technique of the piece, cast-work with chasing carried out with no great degree of finish, agrees with what is found on other good objects of metalwork of the period, such as the "saucer" brooches.

We are now long past the days when any object of special interest or excellence found in this country was always supposed to have come from abroad, and it is recognized that Anglo-Saxon craftsmanship, both as regards design and execution, was quite on a level with the best that the Continent had to show. There is nothing against the native origin of the piece, save the fact that no parallel to it can be produced from our Anglo-Saxon cemeteries. It may, as we have seen, have been imported, but it must be remembered that if it be of continental provenance every indication points to Scandinavia as its place of origin, and the importation of Scandinavian wares by way of the Straits of Dover, instead of by the Wash or the Humber, would be decidedly abnormal. In the meantime, till more light can be thrown on the interesting discovery, it may quite reasonably be regarded as Anglo-Saxon work, say, of the last half of the 5th century A.D.



(1) SILVER SPOON. (2 AND 3) DETAILS, THREE TIMES NATURAL SIZE. MR. BASIL OXENDE'S COLLECTION. (4) BOWL OF 'STEPPED' SPOON FOUND IN AN ANGLO-SAXON GRAVE AT BASSET DOWN, WILTSHIRE, DEVIZES MUSEUM. (5) SPOON FROM DESBOROUGH, NORTHAMPTONSHIRE, BRITISH MUSEUM. (6) ROMAN 'STEPPED' SPOON, MUSEUM OF NORTHERN ANTIQUITIES, COPENHAGEN. (7) BOWL OF 'STEPPED' SPOON FROM ANGLO-SAXON CEMETERY AT HASTINGFIELD, CAMBRIDGESHIRE. (8) AN Anglo-Saxon spoon from SARRE, KENT, KENT ARCHÆOLOGICAL SOCIETY'S MUSEUM, MAIDSTONE.

THE SYMBOLISM OF CERTAIN CATACOMB FRESCOES—II

BY ETHEL ROSS BARKER

HAVING shown in a preceding article (October) that the fish of the Catacombs is a symbol of Christ in Baptism, we will now discuss the cases in which it is a symbol of Christ in the Eucharist.

I have already noted in Clement of Alexandria a eucharistic interpretation of the fish symbol. In the Crypt of S. Lucina (2nd century) in S. Callistus the fish, in this aspect, is represented in conjunction with a basket containing bread and a bottle of wine, *i. e.*, Christ, typified as a fish, is received under the form of bread and wine. "Nothing can be richer than one who carries the Body of Christ in a basket made of twigs, and the Blood of Christ in a vessel of glass" says S. Jerome.¹ Elsewhere the fish and bread appear, undergoing consecration on a tripod table; and the fish always appears on the table, together with the bread (and usually the wine), at the scenes depicting the Eucharistic feast. Numerous passages in patristic literature give this Eucharistic interpretation to the gospel story of the feeding of the multitudes, and to others—an interpretation further supported by a fresco depicting an altar-table with seven baskets of bread. One or two passages may be quoted. An anonymous writer in the 4th or 5th century,² after referring to the miracles wrought by Tobias (see p. 49, October), continues:—

These miracles of healing were wrought by the great Fish, Christ, by His passion . . . From Himself He satisfied His disciples on the seashore, offering Himself as the Fish to the whole world [here follows the acrostical interpretation of the word]. By the healing flesh of the Fish that was slain and cooked we are daily enlightened and fed (*Piscis in sua passione decoctus, cuius ex interioribus remedia quotidie illuminamur et pascimur*).

So S. Augustine, commenting on the same incident in the Gospel, says:—"The Fish which was cooked is Christ who suffered (*piscis assus, Christus est passus*). He is that bread which came down from Heaven".³ The same thought is found in Origen (3rd century),⁴ and in S. Ambrose.⁵

In the interpretation of the various forms of the fish symbol we have seen how closely linked is the baptismal and eucharistic idea. In the actual practice of the Church, Communion followed immediately on Baptism. The following Greek inscription in verse⁶ of the 2nd century from Autun, in S. France, referred to above, illustrates this point; it shows, also, the primitive custom of taking the bread into the hands,⁷ and further plainly shows the eucharistic significance of the fish. The initial letters of this five-lined inscription form, as I have said, the word IXΘΥC:

¹ *Ep. ad Rusticum*, 125, in *Pat. Lat.*, t. 22, col. 1085.

² *Pat. Lat.*, t. 51, col. 816.

³ *In Joan. tract.*, 123, in *Pat. Lat.*, t. 38, col. 1966.

⁴ *Comm. in Matth.*, 1, 25, in *Pat. Græc.*, t. 13, col. 902.

⁵ *De Virgin.*, III, 1, in *Pat. Lat.*, t. 16, col. 210.

⁶ *Monum. Eccles. liturg.*, 1, No. 2826.

⁷ See later *Vision of S. Perpetua*.

Celestial race of the divine Fish [*i. e.*, newly-baptized] fortify thy heart since thou hast received while among mortals the immortal spring of divine waters [baptism] . . . take this honeyed food of the Saviour of the Saints; eat, drink, taking the fish into thy hands.

It would seem as if the "honey" is an allusion to the milk and honey, the food of newborn child and neophyte, referred to in Barnabas (see p. 44, October). Again, in the hymn of Clement of Alexandria, quoted above (p. 49, October), Christ is called the heavenly milk which flows from the sweet breasts of the mystic bride—the Church—an idea we find again in the newly-discovered Odes of Solomon of the 2nd century⁸:

On their faces I [Christ] set my seal; I fashioned their members; my own breasts I prepared for them that they might drink my holy milk and live thereby.

Milk is again referred to in the beautiful Vision in which S. Perpetua sees an altar with pastoral staff and pail of milk and the shepherd milking his flock, with a pail of milk in his hand. The significance appears, in some cases at least, to be eucharistic. The subject requires further elucidation, but the immediate importance of these references is the light they throw on frescoes in the Catacombs which correspond to the Vision of Perpetua, and would be inexplicable without this literary commentary.

Whatever be the reading, translation and origin of that much-discussed Inscription of Abercius, priest of Hierapolis in Phrygia, of the second century, it is worth quoting here for its references to the symbols under discussion. That it is Christian, and not pagan, is the latest conclusion of nearly every scholar. The curious may consult three columns of bibliography in Cabrol's "Dictionnaire d'archéologie."

. . . My name is Abercius. I am a disciple of the holy Shepherd who feeds his flock on the mountains and in the plains, whose eyes are great and see everywhere. He taught me the words of truth (*litteræ fideles*), and sent me to Rome . . . The faith was everywhere my leader; everywhere it gave me food, a great, a pure fish from the fountain, caught by a pure virgin. She gives it to her friends to be eaten without ceasing, and an excellent wine which she gives, mixed with bread.

This appears to be the earliest instance of the identification of the Virgin with the Church, in her office of administering the Sacrament to her children.

In considering, as a whole, these examples—and many others could be brought forward—of methods of interpretation, one cannot but be struck by the universality of the conceptions we have been discussing. For example, the sacramental Fish symbol has the same interpretation from the far East (Phrygia) to S. France (Autun), and from Milan (S. Ambrose), passing by Rome and Nola down to Carthage and Alexandria.

It was in such terms, then, that the primitive Christian conceived of his spiritual life on earth. Let me conclude with his vision of life hereafter,

⁸ Ed. Rendel Harris.

The Symbolism of Certain Catacomb Frescoes

the whole drama of the life of the departed as it appeared to him depicted in the frescoes; and interpreted in the inscriptions, in patristic writings, and in prayers already ancient when they were collected together into the earliest liturgical books we possess.

First the soul fares forth on a perilous journey, yet with confidence that God will succour her, as he has ever succoured those in distress, and bring her to the final resurrection. So we have depicted Noah in the ark (who also is a type of baptism) (33 times), Job (11), Susannah and the elders, Tobias (3), the whole cycle of the Jonah story (from 2nd cent. 57 times), and finally as special types of the resurrection, Jonah and the whale, Daniel in the lions' den (39 times), the Three Children in the furnace (from 2nd cent. 17 times) the raising of Lazarus (53) and Elijah in the chariot.

For a commentary on these frescoes we may take the following extracts from the Pseudo-Cyprianic prayers, written in the time of the persecutions⁹:—

As Thou wast with Tobias so deign to be with me; and as Thou didst show mercy to the three children in the fiery furnace, and to Daniel, so do Thou to us Thy servants. As Thou didst raise the dead, give light to the blind . . . heal the lepers, so grant Thy servants, &c. . . . Hear me as Thou didst hear Daniel in the den of lions . . . and Susannah in the hands of the elders . . . Thecla . . . Paul . . . Peter . . . Deign to deliver me from fire and everlasting punishment.

The ensuing judgment of the soul is depicted in the syncretistic picture of Vibia described above (p. 44, October). There are several other and more orthodox examples in which the soul, frequently represented with hands uplifted in prayer—"the *orante*"—appears before the tribunal of Christ, *ad tribunal Christi*, as we read in a fragmentary epitaph of the Catacomb of S. Agnes. As the local martyrs—Laurence, Sixtus, Peter and Marcellinus, Crescentianus—are invoked by the living in innumerable inscriptions and *graffiti* of the Catacombs, so at the judgment seat the departed soul is seen supported by two or more saints, "advocates with God and Christ", as we read in the Catacomb of S. Cyriaca. An inscription of Vercelli might have been written as a commentary on several of the frescoes: "Oh happy man, who deserved to be led by two martyrs along a good way to the Lord and to win rest". A similar type of fresco is found in the Catacombs of Syracuse: over the figure at the tribunal is written MARCIA, over one of the saints PETER, and the word PAUL has probably been obliterated over the second.

After the judgment, the soul proceeds on her way. In a fresco in Domitilla we see the departed soul of Veneranda being led into Paradise by the martyred Petronella as, in the later 4th-century syncretistic fresco, Vibia was led by the "good angel".

⁹ *Cypriana opera*, ed. Hartel, III: Appendix 144.

Grant that the soul of Thy servant may be received by angels of light . . . May he attain a place of refreshment, light and peace . . . Receive him into Thy kingdom, grant him to share in the eternal joy of the saints.¹⁰

Such is the ancient prayer of the Church for the dead, and these petitions are echoed on many a grave:

Pray, Holy Spirits of the dead, that Verecundius may make a safe voyage—Mayst thou live in God—At Peace—In Christ with the saints—Holy Saints remember Mary—May the spirits of all the saints receive thee in peace—Receive among you, O Sain's, your brother and worthy servant Tullius Anatolius Artemius—May Theodulus be admitted to the celestial banquet (*agape*).

As the martyrs interceded for living and dead, so the prayers of the living could assist the departed. Vigils were held and the Eucharist celebrated on the anniversary, at least, of the death. Tertullian¹¹ tells how a certain widow "prayed for the soul of her husband, and besought for him a place of refreshment and a share in the first resurrection (?); and every year on the day of his death she had the sacrifice offered for him". An example of this primitive faith in the efficacy of prayers for the dead is found in one of the visions seen by S. Perpetua while awaiting martyrdom in an African dungeon, and recorded in her authentic Acts (2nd century) which are in the main autobiographical. Her brother, Dinocrates, had died of cancer in the face at the age of seven. She writes:

I saw Dinocrates coming forth from a place of darkness . . . his face was sad, pale, disfigured by the wound he had when he died . . . in the place was a well (*piscina*) full of water whose edge was too high for the child to reach. I awoke, and knew that my brother suffered. But I hoped my prayer would relieve his suffering, so I did not cease to pray for him daily. . . . And one day the place that I had seen full of darkness was full of light. And I saw Dinocrates cleansed in body, well clothed, healed, refreshed. The edge of the well had become lower . . . and the child drank freely. . . . Then I awoke and knew that my brother had left the place of suffering for a dwelling of joy.

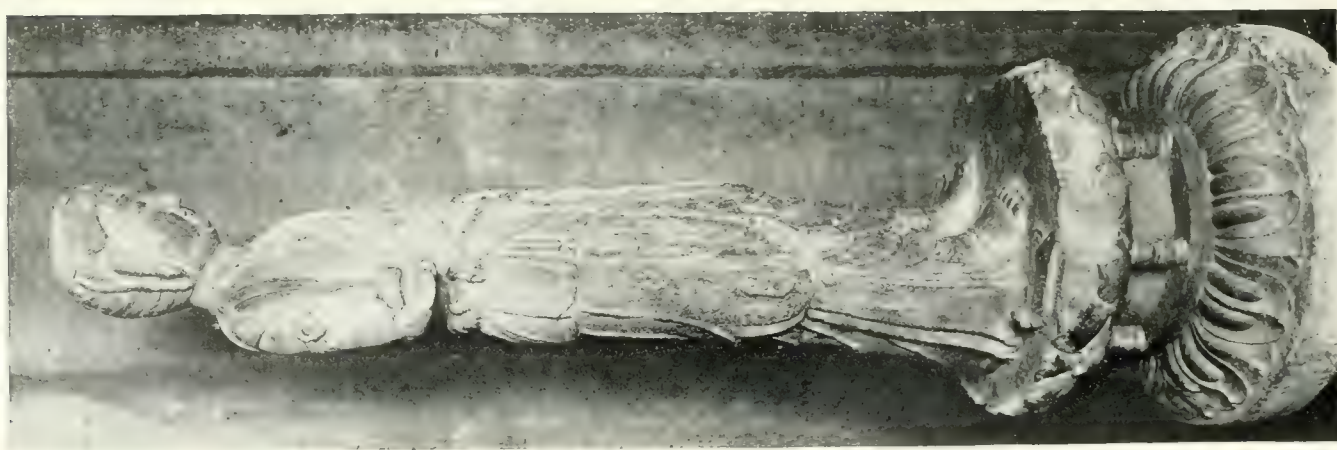
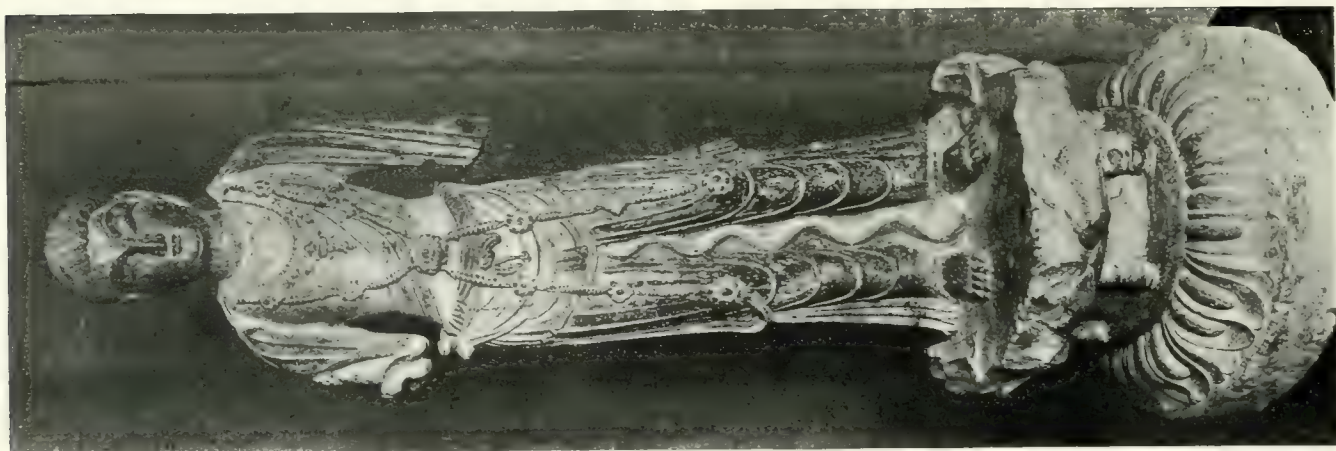
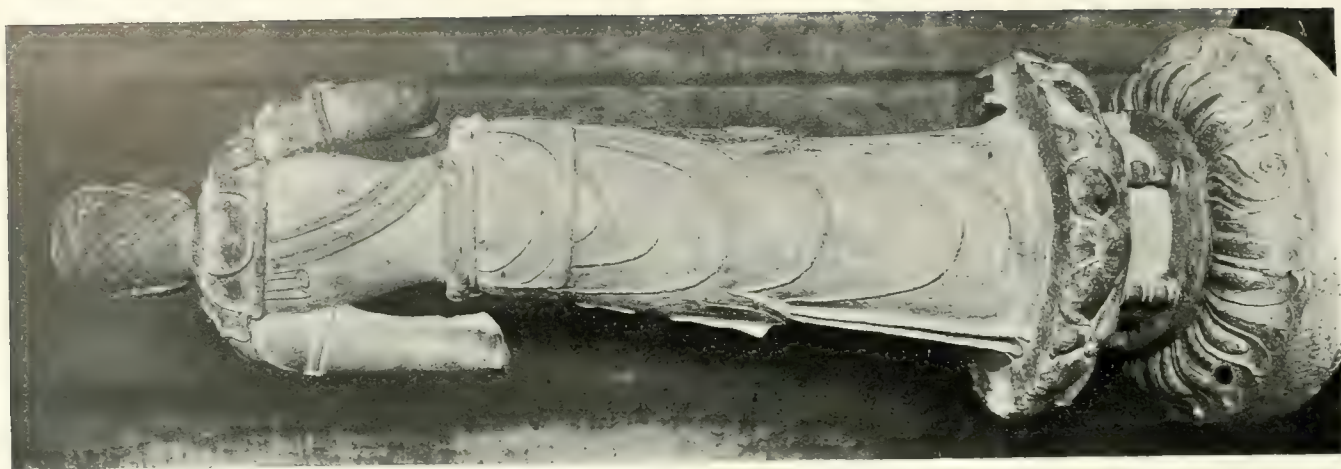
Often are the souls of the departed (symbolized once under the form of two stags "As the hart pants . . .") represented as drinking water—usually flowing from a rock.

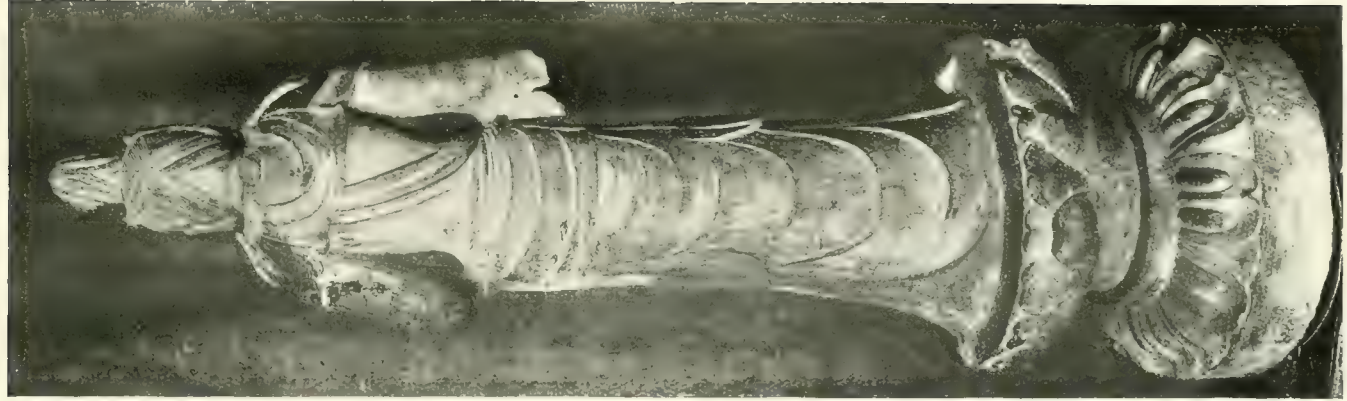
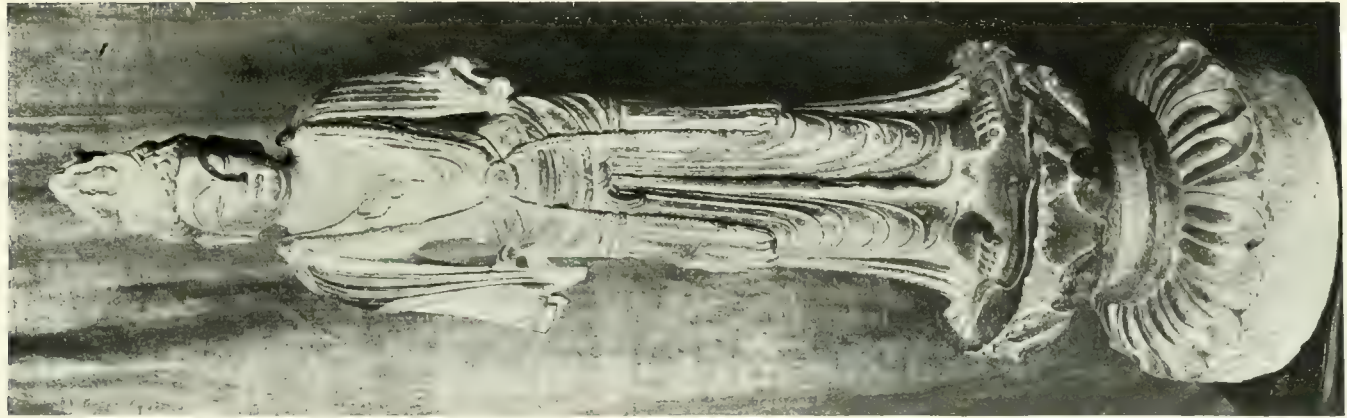
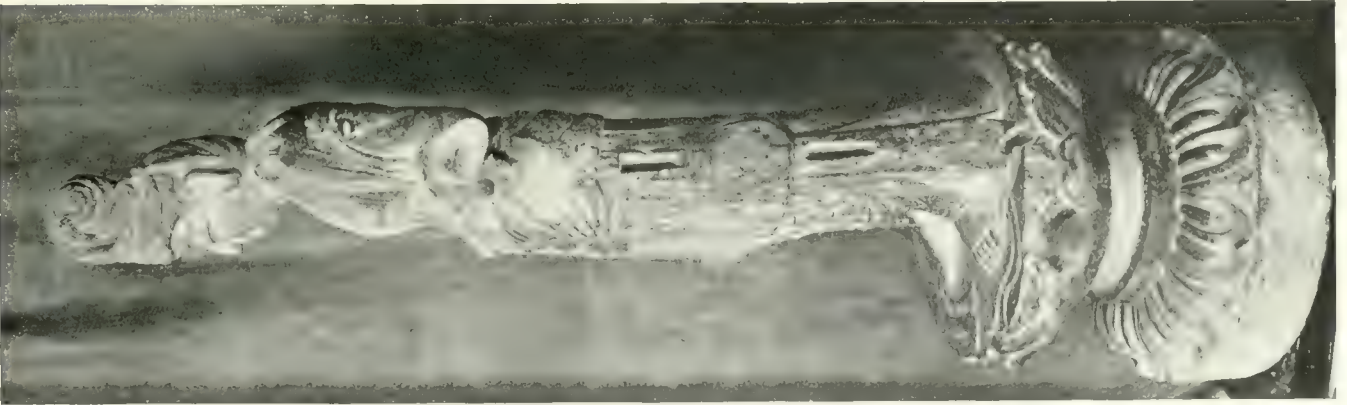
In the eucharistic offering for the dead, in the prayers of the living for the dead, and in the intercession of saints for the living we have completely depicted alike in fresco, inscription and liturgy the primitive faith in the "Communion of Saints".

The early painters of the catacombs loved to paint the gardens of paradise, fresh with fountains where strange birds flutter among the leaves of the trees, and where the departed, crowned with garlands, share in the celestial banquet, served by "Love" and "Peace"—"Agape" and "Irene"—and "dwell with Christ and the Saints". It was such visions that haunted the minds of the martyrs as they lay, racked and tortured in foul dungeons, preparing to face the beasts or fire or sword.

¹⁰ *Sacr. Gelas.* in Muratori, *Lit. Rom. Vet.*, II.

¹¹ *De Monogam.* x, in *Pat. Lat.* t. 2, col. 942.





The Symbolism of Certain Catacomb Frescoes

So Marianus¹² sees a meadow with green woods and crystal clear water, and a figure of dazzling brightness who offers him and his companion the purple girdle of martyrdom. "O happy sleep", says Marianus, "the body is in prison but the spirit sees God". Montanus¹³ sees a country bathed in white light and themselves in white robes. Saturus, the companion of Perpetua, dreams of a garden with all sorts of flowers where the leaves of the trees murmur perpetually. His martyred friends come out to greet him, and amid cries of Holy, Holy, Holy, he is led by angels into an infinite light. The vision of Perpetua herself, mounting by the ladder of martyrdom to God, to abide in Paradise, explains another otherwise incomprehensible fresco :

I saw a brazen ladder of marvellous length, for it reached to heaven and was very narrow, so that one only could mount at a time. On the steps of the ladder were all kinds of iron instruments . . . which might tear the flesh. At the foot of the ladder was crouched an enormous dragon . . . who lay in wait for those who mounted the ladder and terrified them to prevent them from mounting.

Mounting "in the name of Jesus Christ" she crushes the dragon. Then :

I found an immense garden, and in the midst a man with white hair¹⁴ clothed as a shepherd : he was seated and busy in milking his ewes. Around him were many thousands in white robes. The shepherd called me and gave me a piece of curdled milk : I joined my hands to receive it and I ate it while all those present said Amen.

¹² *Passion of Jacobus and Mariannus.*

¹³ *Passion of Montanus and Lucius.*

¹⁴ Cf. Apocalypse, I, 14.

The last lines describe, as we have seen, the primitive method of receiving Communion.

In the liturgies, again, we find prayers illustrating every phase of the life of the departed as depicted in the frescoes. The primitive attitude of mind, often embodied in the actual primitive words, is found in the Roman rite of to-day, both in portions of the Canon of the Mass, in the various Masses for the dead with the familiar refrain, "Grant him, Lord, eternal rest, and may perpetual light shine on him . . . with Thy saints for ever," and in the office for the Commendation of the Soul [of the dying]. In all we find actual quotations from the pseudo-Cyprianic prayers (earlier than the 4th century). The isolated fragments quoted below give no conception of the beauty of the whole (which may be found at the end of the Breviary), but just indicate the line of thought :

Go forth, Christian soul . . . may the shining company of the angels rush forth to thee . . . and the triumphant army of white-robed martyrs come to meet thee . . . may Jesus Christ loving and joyful appear to thee . . . may Christ who deigned to die for thee deliver thee from eternal death. May Christ the Son of the living God establish thee in the pleasant green places of His paradise, and may the True Shepherd know thee among His sheep . . . deliver the soul of Thy servant as Thou didst deliver Enoch and Elijah . . . Noah from the flood . . . Abraham . . . Job . . . Lot . . . Moses . . . Daniel in the lions' den, the three children in the fiery furnace, Susannah from false charges . . . David . . . Peter . . . Paul . . . the virgin Thecla Thy martyr . . . Receive Thy servant into Thy kingdom . . . May Peter . . . receive him and Paul . . . assist him . . . may all the saints and elect of God intercede for him.

TWO EARLY CHINESE STATUES

THE wonderful growth of sculpture in the early middle ages under the influence of the Buddhist religion in the Far East was first brought home to us by the temple treasures of Japan. But it is only in quite recent years that the Chinese sources from which the Japanese artists drew their inspiration have been revealed. The large statues, some of them life size, in stone and even in glazed pottery at the exhibition of Buddhist art held in June at the Musée Cernuschi were a revelation to the general public. Only those who have followed the gradual unfolding of the artistic wealth of ancient China were in any way prepared for the stately mien and classic beauty of the splendid sculptures assembled in the Chinese rooms of this exhibition. To them the Græco-Buddhist influence apparent on the tomb decoration of the Northern Wei (386-532 A.D.) which was illustrated by M. Chavannes, and the skilful carving of the small sculptured stones of 6th-century date which have come from China during the last few years already foreshadowed the disclosure of a larger and maturer art.

The two statues illustrated in the PLATES were

conspicuous among many admirable examples of early Chinese sculpture at the Musée Cernuschi and they now adorn a small exhibition of Oriental art at 19 Rue de la Baume, Paris. They are both stone sculptures (about 1.25 metres high) of the Bodhisattva Kuan-yin, gracefully posed on lotus pedestals. Alike in the attitude of the slender figure, in the treatment of the drapery (so modern in some of its details as to be of interest to the Parisian modiste), in the representation of the hair with overlapping locks, and in the pigmentation of the robes (still visible in traces of red, yellow and gold), they are clearly of the same period and of the same school. The beautiful compassionate faces too are very similar, and the heads differ little except in the finish of the head-dress.

It is early as yet to speak with certainty of the dates of these masterpieces, but they seem to belong to the already mature art of the T'ang dynasty (618-906 A.D.). The marble torso of a similar figure in the Boston Museum, U.S.A., is illustrated in the official guide and assigned to the 8th century, a dating which meets with general acceptance. It is in fact the period of the finest Lung Mên sculptures. Naturally there is not too

Two Early Chinese Statues

much said of the provenance of these early statues and sculptured stones, but the grottoes of Yün Kang and Lung Mèn are usually named in this connexion. It would indeed be interesting to know exactly what has been passing at these

shrines of late; but it is fairly certain that the clever French dealers have charmed away a number of lovely stone figures and that many empty niches will confront the pilgrim of the future.

REVIEWS

BYZANTINE CHURCHES IN CONSTANTINOPLE, their History and Architecture. BY A. VAN MILLINGEN, M.A., D.D., assisted by R. TRAQUAIR, A.R.I.B.A.; W. S. GEORGE, A.R.C.A.; and A. E. HENDERSON, F.S.A. With maps, plans & illustrations, (Macmillan & Co.) 31s. 6d. net.

THE present volume is a sequel to the same author's "Byzantine Constantinople: The Walls of the City, and adjoining Historical Sites", a work which treated of the city mainly as the capital and bulwark of the Eastern Empire. The ecclesiastical aspect of New Rome is now dealt with, though unhappily a mere fraction is all that survives of the number of churches which once filled and adorned the city. So terrible, indeed, has been the destruction that "in most cases even the sites on which" the churches "stood cannot be identified. . . . Scarcely a score of the old churches of the city are left. . . . all, with one exception, converted into mosques and sadly altered". Moreover, in the nature of things "no continuous records of any of these churches exist". After an introductory chapter on Byzantine architecture from the pen of Mr. Traquair, a description of each church follows in the chronological order of foundation. In contradistinction to Mr. L. March Phillips—who, in "The Works of Man" (1911), strangely and illogically, seeing that S. Sophia is an entire negation of trabeate construction, claims it as the culminating achievement of Grecian architecture, Mr. Traquair sums up the matter thus: "There is nothing in either the planning or the construction of S. Sophia which cannot be derived from the buildings of the Roman Imperial period, with the exception of the pendente, a feature which had to be evolved before the dome could be used with freedom on any building plan on a square. The great brick-concrete vaulted construction is that of the Roman baths, and with this is united a system of decoration founded on the classic models, but showing no trace of the Greek beam tradition which had ruled in Rome. S. Sophia, then, may be regarded as the culminating point of one great Roman-Byzantine school, of which the art of classic Rome shows the rise and the later Byzantine art the decline. This view", he concludes, "is in accord with history, for Constantinople was New Rome, and here, if anywhere, we should expect to find preserved the traditions of old Rome". All this is true as far as it goes, but it omits to take account of the Oriental element which was certainly present in the building constructed by the two Asiatics, Athemius of Tralles

and Isidore of Miletus. The absence of any description of this church of churches is noteworthy; but the author considers that the omission secures the advantage that "the churches actually studied will not be overshadowed by the grandeur of the great church". Ample literature, moreover, exists concerning S. Sophia, as in "the writings of Salzenberg, Lethaby, and Swainson, and especially in the splendid and exhaustive monograph of Mr. E. M. Antoniadi". Professor van Millingen excuses himself on the ground that any further attempt on his part to deal with S. Sophia would be superfluous. He concludes in the hopeful strain encouraged by the great increase of facilities afforded to students of antiquity since the introduction of constitutional government. At the same time it must be borne in mind that there is no time to lose. How perishable are the precious monuments of the past may be gauged from the fact that of all the churches "described by Paspates in his 'Byzantine Studies', published as recently only as 1877, nine have either entirely disappeared or lost more of their original features" in the interval. In the researches involved in the preparation of the volume use has been made of every possible source of information. For instance, the most touching verses composed by the poet Philes in memory of the refounding of the Church of the Theotokos Pammakaristos by the Protostrator Glabas, and sculptured on the walls of the building, though since almost obliterated, having fortunately been preserved among the writings of the poet, are given in full, with a translation, in Professor van Millingen's pages. The numerous maps and plans add special value to this monumental work, which concludes with a bibliography of authorities consulted, a list of emperors and the dates of their reigns, and an ample index. A. V.

LELY AND THE STUART PORTRAIT PAINTERS. A study of English portraiture before and after Vandyck. By C. H. COLLINS BAKER, with 240 reproductions after the original pictures. 2 vols. (Lee Warner.) £6 6s.

THIS book has been awaited with much interest and some curiosity. It was known that Mr. Collins Baker, whose *obiter dicta* have been already familiar to readers of *The Burlington Magazine*, had been engaged for some years on a serious study of portrait painting during the century which covers almost exactly the period of the Stuart dynasty in England. As an artistic period this century is

dominated by the brilliant and enlightened appreciation of the fine arts shown by Charles I, but as a matter of fact Mr. Collins Baker is able to leave this period very much aside, and find material for two large volumes without the help of Charles I or of Sir Anthony Van Dyck. Portrait painting has ever been the art most appreciated in England—the most appreciated and yet the most neglected. It came under the Tudor monarchs to be part of the democratic progress in English Society. Portraits ceased to be the privilege and the plaything of princes and nobles, or a special mark of distinction, but laid themselves open to any person who could or cared to spend money on them. The wealthy tradesmen, who founded most of our aristocratic families, not only spent their wealth on the space and comfort of their homes in the towns and in the country, but handed down their counterfeit presentments on panel or canvas in the principal meeting room of their house, as well as in marble or alabaster in their parish church. The love of home and the pride of family combined to make that specially English class, the gentry in contrast to the nobility, who had for so long possessed the governing power. The yeoman blossomed into the squire, the merchant into the alderman, or mayor, the younger son, who had to live by his wits, into the successful lawyer, and in nearly every instance the consuming desire was to found a family. From such a beginning came the custom of family portraits, with something of the Roman respect for ancestry, without any of the fictitious honour paid to ancestors in the Far East. Where there is a demand there is sure to be a supply, and portraits form the line of least resistance by which an artist can earn a living. There is nothing so rare or so admirable as a really first-class portrait, which as a rule takes its front place as a work of art apart from its mere merits as a portrait. There is nothing so common, so easily acquired, so easily understood by the many, as the ordinary mediocre family portrait. Here therefore was, and still is, a fruitful field for second and third-class work. The English race is perhaps by nature the most uncritical, the most easily pleased, of any civilized nation. Complete belief in one's own judgment, selfish content with an adequate return for the money expended, and the satisfaction of being in the fashion for the time being, tend to produce a state of cheerful complacency which unluckily does not always survive when the complacent individual has ceased to be. Family portraits have been some of the worst sufferers by our national weakness, however essential they may be deemed as furniture of an English home, even of those imitations of English homes which have sprung up in other countries. It is with family portraits, therefore—and under this head should be classed portraits which form part of the domestic furniture in colleges, town halls

and other public buildings, and even in royal palaces—that this book deals for the greater part. The *portrait d'apparat*, the state portraits of kings and queens, form a class apart. Mr. Collins Baker has confined his present work to the 17th century, though he seems to promise a similar study of the portrait-painters in England during the 16th century. It is characteristic that Mr. Collins Baker takes as his eponymous hero Lely, and not Van Dyck. The story, however, really begins in the 16th century. Those who are curious in the seams and linings of national history might be interested in making some calculation as to the effect of religious persecution upon the arts and industries of England. There are two great dates in the history of English industrial progress; one was that of the Alvan persecution in the Netherlands in 1568, which drove the flower of the Dutch and Flemish artisans to take refuge in England. The other, a century later, was the Revocation of the Edict of Nantes, which drove out the Huguenots from France into England, much to the profit of our own country. It is with refugees of the reformed religion that the history of Stuart portrait painting begins. Most people are familiar with the class of portrait of men and women, sometimes at whole length, sometimes on smaller scales, which with contented ignorance have been usually, and are even still, classified as by Federigo Zuccaro. It is not too much to say that not a single one among innumerable portraits in country houses attributed to Zuccaro can either in style or for reasons of place and date be attributed to that painter. These portraits were really the work of a small band of Netherlandish artists, for the most part refugees, together with one or two artists of native birth, who resided then in London. Chief among these was Marcus Geeraerts (Gheeraerts or Gheeraedts), a native of Bruges, who was brought over by his father during the Alvan persecution. The younger Geeraerts, better known as Marc Garrord, was clearly the principal and most fashionable portrait-painter in London. There are a sufficient number of portraits signed and dated by him to enable us to classify a certain class of painting by Geeraerts, to which his own self-portrait, engraved by Hollar, also acts as guide. Marc Geeraerts was one of a group, headed also by his near relative, John De Critz, the king's serjeant-painter, the founder of a family of artists, about which Mr. Collins Baker gives some new information, especially concerning the portrait of Oliver De Critz and other well-known paintings in the Ashmolean Museum at Oxford. From this group seem to spring certain well-known artists, such as Isaac Oliver and Cornelius Johnson. Cornelius Johnson (or by family Jansen van Ceulen), is at last admitted to be a painter of exclusively English training and receives adequate

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and sympathetic treatment by Mr. Collins Baker. To deal with him properly would require the space of a whole article in itself, and we must content ourselves with saying that for information concerning this talented and sympathetic painter recourse must be had, at all events for the present, to this book. James I and his queen do not seem to have been partial to the artists working in London: at all events they preferred the imported Antwerp painter, Paulus Van Somer, a good representative of that school, from which came such painters as A. Blyenberg, and Justus Suttermans. To Van Somer there rose a rival in Daniel Mytens from The Hague, an offshoot of the school of Ravesteyn and Miereveldt in Holland. English families of this date are seldom without a portrait attributed to Van Somer or Mytens, although in many cases the real painter was probably one of the local London school, even a native-born artist such as Gilbert Jackson. Portrait-painting had become a trade, and De Critz, Peake and other painters could supply portraits to order as fast as they could be made. To this cause may be attributed the plethora of panel portraits of varying, but usually second-class, merit, many of them familiar by frequent repetition. With this period Mr. Collins Baker deals successfully for the first time since Horace Walpole edited the manuscript collections left by George Vertue, to whose memory Mr. Collins Baker has dedicated his book. Two events produced a cataclysm in the small world of London portrait-painters: first, the arrival of Van Dyck, who altered the fashion and trend of portrait-painting once and for all, so far as the Jacobean painters were concerned. With him and his school Mr. Collins Baker has not for the present concerned himself. Then came the Civil War, which paralysed the trade in luxuries and trod the fine arts under the heavy foot of puritanism. This naturally produced a reaction, of which Sir Peter Lely, the real hero of Mr. Collins Baker's book, is the best example. It is so much the custom of modern critics, especially amateurs, to speak sneeringly of painters like Sir Godfrey Kneller and Sir Peter Lely, that it is refreshing to find a writer who is not afraid to stand up and assert that both these painters had genuine claims to be considered great artists. Lely was trained in a good school, that of Haarlem, where the somewhat second-rate Frans Pietersz de Grebber seems to have taught better than he painted. Of this school was Frans Hals, but there is little relationship between Hals and Lely, while the all-pervading influence of Van Dyck with the reflected traditions of Rubens seem to have affected Lely more than the rather narrow outlook of the Haarlem school with its mythology, its still life, its cabarets and guardroom scenes, which were as much to the fore as its excellent portraiture. In 1641 Van Dyck was at the end of his career. He

intended to return to Antwerp to take the place of Rubens, but this intention had been broken off by his hope to obtain an important commission in Paris, similar to that which had been given to Rubens before. Disappointed in this and broken in health Van Dyck returned to England to fulfil his last commission for Charles I, the portraits of the King's daughter Mary with the young prince of Orange. The wedding of these children took place in London in May, 1641. In the train of the boy prince came Peter Lely, possibly, as Vertue noted, at the instance of the painter Geldorp, or more probably sent over by the prince and princess of Orange on their own account. Van Dyck died in the following December. If Lely entered his studio as an assistant, like Hauneman, it could only have been for a few weeks, but it is difficult to dissociate some of his early work from that of Van Dyck. Perhaps he was employed by Geldorp to complete Van Dyck's unfinished pictures, probably he and Geldorp had a share in that looting of Van Dyck's studio of which Lady Van Dyck complained to Charles II. It would seem, at all events, as if some of Van Dyck's properties came into Lely's possession. At all events, he seems to have settled down to a quiet practice in London, while Dobson was roughing and roistering it with the Cavaliers at Oxford, until his premature death left the field open without a serious rival to Lely. From this point we must refer our readers to Mr. Collins Baker's book, in which all that was known about "Mr. Lilly", his pupils, his imitators, such as John Greenhill and Mary Beale, is set forth for the first time in a connected form. Lely was not without his rivals and competitors—John Michael Wright, Jacob Huysmans and others, including French importations under the rule of the Duchess of Portsmouth. Sir Godfrey Kneller introduced a new strain, that of the north, the chillier atmosphere of North Germany, Sweden, and Denmark, which countries had now begun to play a part in the history of England, culminating in the elevation of an ultra-German prince to the throne in the person of George I. In this company Kneller without difficulty took first place. Rembrandt and Carlo Maratti had some share in forming his style, but when Kneller came to England and was introduced to royal favour through the Duke of Monmouth, he at once started to rival Lely on his own ground. Mr. Collins Baker is perhaps the first to explain the astounding position so quickly acquired by Kneller as the painter of English society. Whereas Lely's technical development is ordered and consistent, Kneller's is as variable as that of Reynolds and Hoppner in later days. Kneller was a painter of moods, who could paint with most exquisite finish one day, and a hard or coarse surface another; he could be supremely interesting, or entirely dull. A really good Kneller portrait is a thing to enjoy and

study, but a dull one, even if it bear his full signature, is chiefly useful as a piece of furniture. It is strange, however, how portraits by Lely, Kneller, even Michael Dahl, seem to illustrate the life of the period, the national character. So imbued with the English spirit do the foreign painters become, Van Dyck himself, Lely, Kneller, Dahl, that when for instance Kneller is called upon to paint foreign celebrities, such as Peter the Great or the archduke Charles, he cannot help painting them as Englishmen, and even in his famous portrait of the converted Chinese, now at Buckingham Palace, Kneller has depicted an English missionary rather than a wily oriental. We cannot, however, say more at present about Mr. Collins Baker's valuable work. It would be easy to pick holes in it, find misprints or misquotations, suggest errors of construction or interpretation, or add to his facts and lists. He has had many arid tracts to explore, and for this courage we must give him full credit. He has added new interest to one of our most prized national possessions, our family portraits. The fact that the book is printed and published for the Medici Society speaks for itself, that it is admirably printed and well illustrated. L. C.

THE TECHNIQUE OF PAINTING. By C. MOREAU-VAUTHIER. (Heinemann.) 10s. 6d. net.

PAINTERS are still so far from absolute security in the choice and employment of their materials that no new book on the subject can be hastily dismissed. In M. Moreau-Vauthier's volume the coloured illustrations inspire pleasant expectations of novelty. His text does not, perhaps, quite fulfil those expectations. To those familiar with Eastlake, and more recent chemical inquirers in this country, M. Moreau-Vauthier's notes on the technique of the Old Masters will seem slight and fragmentary, although by his pleasant discursiveness he makes his subject far less unattractive than it sometimes becomes. He may thus appeal to those who do not care to probe very deeply into the chemistry of varnishes and vehicles, especially since some of his illustrations from well-known pictures in the Louvre provide an object-lesson that is easily learned. Here we have space for commenting upon no more than two of his recommendations. The first of these is the substitution of cadmium red for mercuric vermilion. Vermilion is a colour which no painter who has a smattering of chemistry can use without disquiet. Its known habit of changing into its allotropic form, the black sulphide; the risk of using it in oil with that most convenient of pigments, flake white; and its loss of hue if mixed overmuch on the palette, are perils which only the splendour of its colour entices us to face. Cadmium red has hitherto been too orange in tint to be a substitute, but our author illustrates a new variety which, if time proves its permanence, should

certainly take the place of mercuric red on the artist's palette. This red, I find, is made by Messrs. Lefranc, as is the wax solution invented by M. Jehn which our author also recommends as a substitute for the resinous varnishes at present in use. One hasty trial, however, has not convinced me that, at least for a fairly smooth impasto, the fragile mastic will be quickly superseded, as it can be removed and renewed so easily and gives a more brilliant surface than M. Jehn's "Ceronis". If M. Moreau-Vauthier had explained how his wax can be simply, safely and completely extracted from the interstices of a roughly loaded canvas, its claims could have been better assessed. It is curious to find in a book where so much attention is paid to the chemistry of pigments that the translator perpetuates the fatal confusion between *vert émeraude* and *vert véronèse* when rendered literally into English.

C. J. H.

DIE KIRCHEN GOTLANDS. Ein Beitrag zur Mittelalterlichen Kunstgeschichte Schwedens von JOHNNY ROOSVAL. Stockholm (Norstedt), 17 kronor.

MODERN German books on architecture are usually admirable: this book, written in German by a Swedish author, is among the best of them. The small island of Gotland, which we know of already in England from the work of Major Heales and T. Francis Bumpus, lies in a position in the Baltic which in the Middle Ages seems to have been a junction of many trade-routes. The results were great wealth to the inhabitants, which found an outlet in the erection of a multitude of churches in a very small area and the introduction of various influences from the architecture of other countries. The author lays considerable stress on these and discovers Burgundian, Rhenish, and even Byzantine tendencies in the hundred or more churches he describes, though to the casual observer their homogeneity is almost monotonous. The chief characteristic and the most interesting feature common to all the churches is their treatment of doorways. This is probably well known, but the author's explanation of the "scalloped" arch which is the foundation of them all should be noted. He suggests that a church door, endeavouring to express at the same time invitation and refuge—two opposite functions—generally took the form in Europe of a small arch within a large arch with recessed planes in between; but in Gotland, where the stone was chalk and a flat treatment essential, the same two ideas were as successfully expressed by a single arch with a line running in and out round it. Taking this and the window treatment as guides, all the churches are classified into ten or eleven types, according to the variations of these two features, and the first or analytical part of the book concludes with a chronological chart deduced from these. The second, synthetic, part describes the churches in

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great detail and in historical order with special references to the very striking and abundant sculptures; and nearly every stone in the island has been photographed, which saves the necessity of lengthy verbal description. Such is the excellent treatment of a subject which, though interesting in itself, is really only a side issue in architectural development.

A. S. G. B.

METALWORK AND ENAMELLING. A practical treatise on gold and silversmith's work and their allied crafts. By HERBERT MARYON. (Chapman & Hall.) 7s. 6d. net.

THERE is a great amount of very solid, and to the metalworker very profitable, reading in Mr. Maryon's book. The ground covered is very wide, and includes such a number of subjects or branches of metalwork that no one worker would be likely to practise all—so that the book becomes encyclopædic. Nevertheless the author, who writes as a craftsman whose work is his life and his life his work, succeeds in every page in not only maintaining his own enthusiasm, but what is better in communicating it. Possibly some of the workshop recipes and directions may have been gleaned from other handbooks, though literature on this subject is not plentiful. But even so when these have been considered critically and endorsed by a craftsman of our own time and generation, and added to in the light of later experience, an author has done good service in putting such information into its proper place and order, where a worker who may be in difficulties can readily get at it. Whilst remarking as above on the varieties of metalwork touched upon, one misses any reference to ornamental forged iron—though at the same time we should quite agree that the infinite possibilities of this art necessitate not a section but a whole book to itself. It is to be hoped that Mr. Maryon's book will find a place on the bookshelf of every art school, studio and workshop where artists and craftsmen interested in metalwork may be gathered together or are busily engaged on work that will leave its impress on the artistic history of our time.

N. D.

HIGHWAYS AND BYWAYS IN SOMERSET. By EDWARD HUTTON. With illustrations by Nelly Erichsen. (Macmillan.) 5s. net.

THE author of this itinerary has rambled to some purpose all through Somersetshire, and he presents us with a delightful account of his wanderings, written in graceful and easy style. There is not a place of note, however "far from the madding crowd", which he has not visited. His elegies, indeed, remind one of Gray in prose. When musing o'er the ruins of the past, as in Glastonbury or elsewhere, he has many laments upon the glories of a bygone age, as he tells so well the history which lies in the stones, and calls up the life-stories of men who helped in the making of England. Or, surveying the wide landscapes from Quantocks or Mendips heights, he pictures the lake-dwellers and the river drift men,

or the cave men, of early geological ages. The radiance of beautiful scenery shines through the charming descriptions. As we read not only do we seem to live with the heroes of town and village, of great churches and beautiful manors, but we breathe the Western air, and are caught up into the spirit and glamour of the Western land. Both those who know and those who want to know this lovely county of the setting sun should read these inspiring pages. And all through, to help us, are the pretty sketches of Miss Nelly Erichsen, which merit high praise. She too has caught the charm of Somerset, and its artistic builders, and its wonderful traditions.

P. S.

THE STORY OF A HIDA CRAFTSMAN. By ROKUHIYEN. With HOKUSAI's illustrations, Translated by F. V. Dickins, C.B. (Gowans & Gray.) 10s. 6d. net.

THIS is a fascinating story of love and adventure and marvellous craftsmanship, written about A.D. 1808 by a Japanese man of letters at the request (or command) of his friend Hokusai, who doubtless wanted a good subject for illustration. It concerns largely the wonderful things, telescopic houses, moving horses, flying cranes, folding bridges and the like, made by Suminawa (Master Inkcord), a worker in wood from the mountainous and forest-clad region of Hida, whence all the great Japanese wood-carvers come. Mr. Dickins's translation is full of spirit and his notes add to the book's value as a commentary on life in the days of Old Japan. The illustrations by Hokusai are printed in reduced facsimile from the copy of the book in the possession of the translator. There are many of them, and they show all the master's vitality, choiceness and imagination. Indeed, this is in every way a very attractive book.

THE CHAPELS ROYAL. By the Ven. ARCHDEACON SINCLAIR, D.D. With illustrations from drawings by L. WEIRTER, R.B.A. (Nash.) 20s. net.

IT would be difficult, perhaps, to find anyone better qualified than the late Archdeacon of S. Paul's to write a guide book to the Chapels Royal of Great Britain and Ireland, and the result is a conscientious and careful compilation. Of Mr. Weirter's fifteen illustrations it may be said that they differ in merit; the Private Chapel at Buckingham Palace and the German Chapel Royal at Marlborough House obviously giving the artist less opportunity of displaying his talent than in the case of such buildings as S. George's Chapel at Windsor and Henry VII's Chapel at Westminster. The silhouette of S. Margaret's Chapel, Edinburgh Castle (p. 233), is not worthy of a place in this otherwise dignified and well produced volume.

C. M.

L'EGLISE ABBATIALE DE WESTMINSTER et ses Tombeaux, notice historique et archéologique. Par PAUL BIVER, avec une introduction par W. R. LETHABY. Paris (D. A. Longuet), 5 fr.

THE author, though a foreigner, has an excellent knowledge of our language, and has moreover

had better facilities than fall to the lot of most Englishmen for making close and personal acquaintance with his subject. He has had the advantage of staying for a time as guest in the Deanery in the days of Dean Armitage-Robinson, than whom perhaps no man living loves the Abbey more dearly nor has studied it with more careful understanding. M. Biver, trained himself in archæology under M. Lefèvre-Pontalis, has a rare gift of discernment, which enables him at a glance to detect subtle differences of style, notes of this individual hand or peculiarities of that particular school, which are wont to escape the eye of English antiquaries of experience, to say nothing of the ordinary untrained visitor. M. Biver's volume, then, is no ordinary guide compiled from existing English works, but is the production of a writer who has studied his subject at first hand. Otherwise Professor Lethaby would not have given it his imprimatur nor contributed a commendatory preface. The historic notice occupies 18 pages, the description of the buildings 57 pages and the account of the tombs 80 pages. In enumerating the monuments by Le Sueur (viz., 1, Ludovic Stuart and Duchess—possibly, but not certainly, the work of the master; 2, Lady Cottington, bust; 3, George Villiers and Duchess; and 4, Sir Thomas Richardson, signed by the sculptor and dated 1635), M. Biver falls into the common mistake of attributing the Charles I and Queen Mary at S. John's College, Oxford, to the Florentine, Francesco Fanelli; whereas, like the Charles I and the James I in Winchester Cathedral and the splendid equestrian statue of Charles I at Charing Cross, both are well authenticated works by Hubert Le Sueur. M. Biver's volume is illustrated by 10 text illustrations; 36 collotype plates (many of them from photographs by the author himself, others from the excellent series by Mr. D. Weller) and two plans. The first of these is architectural, showing the several parts of the building; the second is a key plan, showing the position of the different tombs and monuments described. The work comprises ample indices and a bibliography. A. V.

GREEK REFINEMENTS. Studies in temperamental architecture.

By W. H. GOODYEAR, M.A. Yale (University Press). £2 10s. A GOTHIC wooden doorway is usually dotted over with bolt-heads, and an architect as a rule instructs the carpenter to fix these bolts by eye and not by measurement, so as to avoid a mechanical accuracy which is æsthetically unpleasing. A certain type of Tudor arch often used for wide fire-places, if the underside is cut truly as a straight line, will appear to sag, so that it is best to give the line a slight upward bend, whereby the sagging effect is neutralized. These are examples of two different kinds of deviation from exact regularity, the first being arrived at by intentional calling in of the aid of chance, the

second by a calculated and exact bending of what appears to be a straight line. The "Refinements" which Mr. Goodyear sets out in the ancient buildings which have been closely examined by himself or other competent observers are of these two kinds, and they ought to be carefully distinguished from one another. Certain bendings of lines were apparently made in order to correct optical deficiencies and make the said lines actually seem straight. Other bendings were intended merely to produce an agreeable effect, though not to correct optical illusions. Of the latter kind is the entasis of columns. The existence of these refinements has now been generally recognized for many years, largely thanks to the expositions of the late Mr. Penrose. Mr. Goodyear has examined all that has been written on the subject and shows to whom the honour of first recognition is due. He has also brought together a multitude of admirable photographs to demonstrate his points. It must be admitted that he is inclined to carry his thesis to extremes and to see intentional refinements everywhere; but the fact that such refinements have been proved to exist in ancient Egyptian as well as Greek and even Roman buildings is not yet universally recognized. The restoration of the capitals of the Pantheon of course destroys the authority of that building as a witness to Mr. Goodyear's argument. We understand that this volume is to be followed by others concerning mediæval buildings in which our author has discovered like refinements. For some of these he has made out a *primâ facie* case. Even if his enthusiasm carries him sometimes too far, it is easy for scepticism to fail in going nearly far enough. We await with interest further instalments of this persevering student's results and deductions. W. M. C.

EÖTHEN. By A. W. KINGLAKE. With designs by Frank Brangwyn. (Sampson Low, Marston & Co.) 12s, 6d. net.

A VERY handsome edition of a book that must always be a favourite. The designs by Mr. Brangwyn include a cover, end-papers, a title-page, a large number of chapter-headings in pen-and-ink, and twelve mounted plates in colour. Of these all but five are reproduced from known pictures by Mr. Brangwyn, among them the *Eastern Music* in the collection of Sir Alfred East, the *Turkish Cemetery*, and the *Turkish Fishermen*, now in the Prague Gallery. All are, of course, rich in colour and powerful in conception, and the reproductions seem to me, on the whole, very good. The only complaint possible is that one or two of the plates (e.g., *The Café* and *The Caravan*) look their best at a distance at which it is not usual to hold a book. The pen-drawings are by Mr. Brangwyn in his most selective and reticent moments, and are in some cases exquisite. Mrs. S. L. Bensusan contributes an introduction. H. H. C.

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ZUM DISKOBOL DES MYRON. VON BRUNO SCHRÖDER. Strassburg (Heitz, "Studien zur Kunstgeschichte des Auslandes", Heft 105), 5 M.

THIS learned German pamphlet forms a notable addition to the numerous scientific treatises on Greek athletes. Dr. Schröder has collected all the references in art and literature to the hurling of the diskos and maintains that a large number of vase-paintings and bronzes illustrate a different method of throwing from the one represented by the discobolos of Myron. The two suggested varieties correspond roughly to underhand and round-arm bowling at cricket. Dr. Schröder differs in this from the most recent English investigator, Mr. E. N. Gardiner, who explains the differences by individual variation in the manner of throwing. Both assert that their conclusions are substantiated by the independent witness of modern athletes, and it is impossible to judge the rival claims without the presence of a practising model. More important for the history of art is Dr. Schröder's advocacy of a new reconstruction of Myron's discobolos. He would discard the evidence for the position of the left foot, with the toes turned nails downward, given in the three older replicas of this statue, in favour of a reconstruction based on the large toe that belonged to the best replica of all found at Castel Porziano in 1907. From a vestige of the plinth attached to this toe the ball of the foot is seen to have rested on the ground, certainly a more natural attitude than the familiar one of the older copies. But as two types of gem exist, one agreeing with Dr. Schröder's reconstruction and the other with the discobolos as we have always known it, he is driven to suppose that Myron himself would have made the more rational and beautiful, whereas the other arose from faulty copying. All the copyists, in fact, were wrong except the maker of the Castel Porziano replica and his gem-copier. It would be interesting to see a plaster reconstruction according to Schröder combining all the modifications advocated. His illustrations form a corpus of discoboloi. A. C.

THE FLORAL SYMBOLISM OF THE GREAT MASTERS. By ELIZABETH HAIG. With 20 full-page plates. (Kegan Paul.) 6s. net.

THIS book shows accurate observation of plant-form, diligent research, and an independent taste for a certain type of poetic representation, but it is written in an assertive and unconvincing manner. This is a pity; however, the fault is counteracted by a modest preface, which should not therefore be overlooked. Mrs. Haig's observation may be accepted as accurate, but not her deductions, until they have been more judicially corroborated. With certain evident exceptions symbolism has been grafted on to plants by seekers for similes since the decorative use of plant-form in Christian art. The illustrations are well chosen; most of them are of pictures not often reproduced, and they elucidate the text aptly. Though the book

cannot be confidently recommended for its instruction, it is suggestive, which is what the author probably most wished it to be, and it will increase many readers' interest and pleasure in works of art. T. L. F.

PROBLEMS IN PERICLEAN BUILDINGS. By G. W. ELDERKIN. (Princeton Monographs in Art and Archaeology, II.) Princeton (University Press), 7s. 6d. net.

THIS rather expensive slip of a book contains matter of considerable interest, comprised in four essays. The first endeavours to account for various features in the Propylæa, some caused by changes of plan consequent on the conservative obstruction of religious bodies in possession of neighbouring sites. The second proposes an ingenious and probable-seeming explanation of the design of the Caryatid Porch, which is stated to be "a bold translation into marble of the Arrephoroi and the disc-covered chest they carried upon their heads to the joint temple of Athena and Erechtheus". The remaining essays deal with the Erechtheum, (a) as built, (b) as planned, and these contain the most substantial part of the work. The author proposes a new solution for the internal plan of the joint temple, as built, and there is much to be said in favour of his contention, the main point of which is that the western half was divided in two, not by a N.S. wall, but by one running E.W. This division would explain many obscurities, and would make Pausanias's description intelligible. The book, however, is difficult to read because the illustrative plans are so ill-accommodated with names. The text bristles with points of the compass, which are not indicated on the plans, and, to make matters worse, those are placed, one with the N. on the left, the other with the N. at the bottom, and no hint to guide the reader in either case. The other photographs are likewise difficult of comprehension and insufficiently explained. Moreover, for 7s. 6d., more photographs should have been given. As it is, a reader must refer to other books before he can completely grasp the meaning of this writer. Still it is worth the trouble, for Prof. Elderkin's contentions have much in their favour, and are valuable contributions towards the solution of some important and difficult problems. M. C.

ON THE TRUTH OF DECORATIVE ART. By LIONEL DE FONSEKA. (Greening.) 2s. 6d.

THIS is an interesting and suggestive little essay in æsthetics, written by a Sinhalese for the people of Ceylon in the hope of checking the inroads upon Sinhalese art of Western influence. In the form of a dialogue between an Oriental and an Occidental it sets out (with rather more justice, perhaps, to the former's than to the latter's point of view) the divergence between the two theories of art. "You", says the Oriental, "are always trying to express yourselves. We never do—neither in art nor in life. You aim at expression and fail. We aim at repression and succeed—and incidentally achieve

expression as well". The moral of it all is the need of selection and of the willing subservience to convention—qualities in which Western art is not so deficient, perhaps, as this Oriental implies. But the author's aim is rather to point out a fundamental difference in the two attitudes towards art and life; and this he succeeds in doing pretty justly, so far as the average Occidental is concerned. H. H. C.

ART ET ESTHÉTIQUE. (1) GREUZE. Par LOUIS HAUTECOUR. (2) TITIAN. Par HENRY CARO-DELVAILLE. (3) VELASQUEZ. Par AMAN-JEAN. Paris (Felix Alcaïn) 3.50 fr. [each].

THESE volumes are 8vo, and each has 24 full-page illustrations in half tone and about 140 pages of text. Others in preparation are on Pisanello, Hokusai, David, Tintoret, Holbein and Poussin. M. Aman-Jean sets a higher standard with the "Velasquez" than is likely to be sustained throughout the series. More than half of his book is an enquiry into the origins from which the peculiar art of Velazquez may be said to be derived, and the circumstances which helped to form it; and though he tells us that his (the author's) treatment of the subject is like Goya's Mannequin tossed in a blanket, the result is quite as illuminating, in its abundant variety of happy ideas and phrases, as are the cold facts of Senor Beruete. Besides being an admirable critical study, it is a fascinating book to read. M. Caro-Delville, in the "Titian", devotes most of his space to critical notes on the more important pictures of the master, but in his concluding chapter he points out how great a heritage he bequeathed to his successors, and how far they are tending nowadays to stray from the road he cleared for them. As the patriarchs of old, he says, inspired whole races with their blood, so Titian, the most prolific of painters, influenced all succeeding artists with his genius. The moderns, he complains, are brought up like orphans, without apprenticeship or tradition, and are apt to be lost in anarchy, pride and ignorance; and he would have them look to Titian as the master best adapted to the needs of the present generation inasmuch as his intuitive force was always restrained by dignity and conscience. The "Greuze" is naturally less interesting, but is a good example of what a monograph ought to be for a series of this sort. R. D.

LES PEINTRES DE PORTRAITS. Par P. LAMBOTTE. Brussels (Van Oest, "Collection de l'Art Belge au XIX^e Siècle"), 5 fr.

BELGIUM since it became a united nation, or at all events a union of races under one flag, is naturally anxious to vindicate for itself a definite position in the history of the fine arts. Fifty or sixty years is, however, a short time in which to plant or expect to enjoy the fruit of a genuine national school. M. Lambotte makes a gallant attempt to establish a Belgian school of portraiture, but even he is bound to confess that the earliest and most interesting of these portrait painters, F. J. Navez, was practically a French artist under the influence of David and Ingres, while another, Simonau, was

similarly overburdened by the example of Sir Thomas Lawrence. Up to quite a recent date Belgian painters looked to Paris for their inspiration, and M. Lambotte again acknowledges the great influence on them exercised by Fantin Latour. Curiously enough, he does not allude even incidentally to Winterhalter, although the Belgian court was so much under that painter's fascination. Surely Lievin De Winne and other painters found it necessary to be at all events in the fashion. Belgium now has some original artists, such as Fernand Khnopff, but I can hardly agree with M. Lambotte in regarding the portrait painters of to-day as part of an unbroken chain dating back to Van Eyck. L. C.

CHURCH BELLS OF ENGLAND. By H. B. WALTERS, M.A. Illustrated by 170 Photographs and Drawings. (Frowde.) 7s. 6d. net.

A GLANCE through this fascinating volume brings home to the reader the countless acts of vandalism which have occurred in this country in connexion with bells and church buildings. The old campanile in the close at Salisbury "which was scandalously destroyed by the barbarian Wyatt in 1789" is unfortunately only one instance of many. Bells, towers and inscriptions from the earliest ages are illustrated lavishly throughout the book, and the well-compiled bibliography and indexes are models of what such a work should contain. On page 323 the author unnecessarily introduces an expression of his own religious views, which is a pity in a work of this kind. C. M.

TWO GUIDE BOOKS:—(1) PROVINZIALMUSEUM IN BONN. Führer durch die mittelalterliche und neue Abteilung. Bonn (F. Cohen), 1 M. [34 plates.]—(2) GUIA ARTISTICA DE SEVILLA. . . . Par J. GESTOSO Y PEREZ. Obra premiada por la Asociación de Escritores y Artistas de Madrid. 6^a edición, ilustrada con fotograbados. Sevilla (La Guía Oficial), 3 pesetas.

(1) THE museum at Bonn deserves to be more visited than it is. The excellent new building contains a collection of pictures recently much enriched by the deposit on loan of the Wesendonk collection and of many others, including some Italian primitives, that were formerly in the University. The gallery is especially rich in Flemish pictures of the 16th century (Scorel, Mostaert, Vredeman de Vries), while the earlier masters (R. van der Weyden, Bouts, Geertgen tot Sint Jans) and some later painters of the same country (Patinier, Bruegel, Bosch) are represented by good school pieces. Among other treasures of the gallery are the pictures by Moretto and Zurbaran in the Wesendonk collection, and many Dutch pictures of merit. A complete catalogue of the pictures, illustrated, is to appear in a few months. The recently issued guide, written by Dr. Walter Cohen, is a model publication of its class. An instructive introduction to the study of each school of painting is followed by practical notes on the principal pictures of the group that the museum contains. The first portion of the guide, dealing

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with pottery, sculpture and metalwork, amounts to a brief history of these arts on the Lower Rhine, the region from which the contents of the collection have mainly been gathered. The guide is well illustrated with a selection of the principal pictures and objects of art in the museum, and contains a useful list of the photographs that are obtainable. C. D.

(2) Señor Gestoso needs no introduction here; his "Sevilla Monumental y Artística" and his "Historia de los barro vidriados Sevillanos" have long been well known, and his dictionary of artists and artificers at Seville from the 13th to the 18th century is a standard work of reference. To say that the "Guide" is based upon these works is a sufficient recommendation, and all that is most noteworthy in Seville and its immediate neighbourhood, from Roman times to the 18th century,

is dealt with more or less fully. The chronological arrangement and division of the book into epochs, and the classification of buildings according to the periods of their production would be admirable in an historical or archæological treatise, but such a plan is neither suitable nor practical in a guide-book, and the visitor, to whom a "Guide" is addressed, will be seriously hampered by the lack of a proper index. The index so-called is merely a table of contents. The illustrations are few and poor in quality, and the custom of interleaving a serious book of this kind with advertisements and full-page illustrations of hotels and cafés is most undesirable. But beyond these few defects, which can be easily remedied in a future edition, the book may be warmly commended. The numerous editions show that it has been of enduring usefulness. F. C.

NOTES

MR. HERBERT HORNE'S NEW DISCOVERIES.—In the September number of the "Rassegna d'Arte", Mr. Horne publishes what must unquestionably be termed one of the most important discoveries made during recent years in the study of Italian art. Mr. Horne's article acquaints us with no less than four hitherto unknown pictures by Botticelli, now in the collection of Mr. John G. Johnson of Philadelphia. The panels are clearly parts of one predella and represent a number of scenes from the life of S. Mary Magdalen, viz., her conversion, the feast in the house of Simon, the *Noli me tangere*, and (in one panel) the saint doing penance, and her last Communion. From the fact that this predella illustrates the legend of the Magdalen it seems practically certain that it originally belonged to the altar-piece painted by Botticelli for the high altar of the church of the Augustine nuns of S. Elisabetta e S. Maria Maddalena delle Convertite at Florence. This altar-piece is mentioned by a great number of writers, including the Epitomist of the Codice Petrei, the Anonimo Gaddiano and Vasari; but no description is ever given of it, and it disappeared, as Mr. Horne is now able to prove, between 1802 and 1808 from the church of the Convertite. Already in his book on Botticelli, Mr. Horne pointed out that the patron saints of the Convertite being SS. Elizabeth, Mary Magdalen and Augustine, one would expect them to have been represented in this altar-piece. Even supposing all of these to have been represented in the principal panel, it would be nothing extraordinary to find the predella devoted to the Magdalen only, who was held in particular veneration by the nuns of this convent. The inclusion of the rarely-depicted scene of the

conversion is a further link connecting this predella with the Convertite altar-piece. Even judging merely from the reproductions, one has little difficulty in accepting Mr. Horne's verdict that this is the finest predella by Botticelli that has been preserved, his great and original powers of dramatic expression being most strikingly evidenced, especially in the *Conversion* and the *Feast of Simon*, which, indeed, in a large measure anticipates the art of Leonardo. Chronologically, Mr. Horne would place this predella some time after the earliest *Adoration of the Magi* (of about 1468) in the National Gallery (No. 592), with which it, however, still shares some elements of style derived from Filippo Lippi; and the affinity of the figure of Christ in the *Noli me tangere* to the *Judith* in the Uffizi leads Mr. Horne to date the present pictures about 1470-72. It may be noted in passing that when the large *Pentecost* from the school of Botticelli, now in the Cook collection (painted about 1500-1510), was in the market, it was stated in a pamphlet,¹ in which the picture was offered for sale, that it was identical with the Convertite altar-piece; but owing to the nature of the publication in which this statement was made, it has never been possible to accept it without qualification, and Mr. Horne's discovery may be said altogether to disprove it. Apart from their artistic merit, the predella pictures now under discussion are also of interest because of offering a safe *point de repère* for the study of the earlier production of Botticelli's *bottega*, which, as Mr. Horne points out, has been unaccountably neglected by critics. It will be good news to many that Mr. Horne hopes, on

¹ *La discesa dello Spirito Santo sopra gli apostoli congregati con Maria Vergine nel Cenacolo*, etc. Bologna: Tipografia Cenerelli, 1872, 7 pp., 8vo.

another occasion, to discuss this very interesting subject.
T. B.

The authorities at the Victoria and Albert Museum have recently made arrangements for a series of free evening lectures on various subjects to be given at the Museum. The object of these lectures is to further the cause of technical education and by so doing to help, at the same time, to make the Museum itself more generally useful. The first experimental course of six lectures—on the technical processes of the textile art—is now nearly concluded. The names of the lecturers, Mr. Luther Hooper (on weaving), Mr. Lindsay (on printed fabrics) and Miss Pesel (on embroidery stitches) inspire confidence, and it is to be hoped that they have been able to attract sufficiently large audiences to make the Museum authorities feel justified in continuing this useful work. A lecture, of a more informal nature, was also recently given at the Museum by Mr. A. J. B. Wace, of the British School at Athens, on "The Textiles of the Greek Islands". Mr. Wace will deal further with this interesting subject in these pages in the near future. Another new departure at the Victoria and Albert Museum is the provisional appointment for six months of an official guide, whose services will be free and who will, twice daily, at 12 o'clock and at 3 o'clock, conduct parties of visitors to various departments of the Museum.

Dr. A. P. Laurie, the Principal of Heriot-Watt College, will lecture at Burlington House as Professor of Chemistry in the Royal Academy, at 4 p.m. on the dates and on the subjects following: 17th November, The Study of Brushwork by means of Photomicrographs; 19th, Modern Pigments: their proper selection and use; 21st, Methods of Wall Painting; 4th December, Media, Oils, Varnishes, Tempera; 3rd, The Theory of Colour and its application to Painting; 5th, The Chemistry of Building Materials—Stone, Mortar, Cements, Concrete, Stone Preservation. Professor Laurie's studies on photomicrography applied to the examination of brushwork are already known to readers of this Magazine [see Vol. XXIII, p. 72]; his lecture will be illustrated by lantern slides taken from the pictures of old and modern painters.

The death of Sir Alfred East will be deeply regretted by a large circle of friends on account of his charming and sympathetic personality. During the first part of his career he bade fair to become one of the leading landscape painters of his day. His receptive mind and his earnest search for actuality led him to discoveries in the art of countries other than his own, as may be seen by the

strong influence exercised over him by Japan, and the esteem in which his paintings were held on the continent. Election to the Academy exercised a not unprecedented tendency to restrict the area of his sympathy, and the originality and inspiration of his paintings consequently tended to decrease, although his technical achievement was not impaired.

The death of Sir Frederick Eaton, Secretary to the Royal Academy of Arts, is an important event. An official of forty years' standing is likely to wield great influence over any department by virtue of his years and experience, and during so long a period the ideas of even the most fervent reformer show an almost invariable tendency to fossilize. It is not surprising, therefore, that Sir Frederick Eaton has usually been held responsible for many of the shortcomings of the Royal Academy. It has been felt that so long as he held control no reform could be carried out at Burlington House. Now that this period of loyal devotion to what the late secretary considered to be the interests of the Royal Academy has come to an honourable close, it may be hoped that the Academicians will choose for their new secretary a man not entirely out of sympathy with new schools of thought. A body comprising distinguished artists of the modern school cannot afford in the 20th century to continue so retardatory as the Royal Academy has corporally been under the late *régime*. All State Academies are too much hampered by traditions and too much built upon vested interests, ever to be in the forefront of progress, but it is a misfortune for a country when the institution held up to it for guidance in the Fine Arts either wraps itself up in its own merits and regards the public as a mere purchasing factor, or adopts an attitude of active hostility to any artistic movement which may savour of novelty or advance. Entrenched as it is in popular favour, the power of the Royal Academy to strengthen the benign influence of the arts might be almost unlimited. For the past generation, at all events, it has been looked upon as a stumbling-block to progress. A new departure would be welcome, and, if the new secretary is to wield the same influence that Sir Frederick Eaton did, the choice will be awaited with curiosity, not to say anxiety.

ILLUSTRATED CATALOGUES OF AUCTIONS IN NOVEMBER

LEPKE (122a-b, Potsdamerstr., Berlin) will sell (6 Nov.) over 100 lots of 16th to 18th-century silver vessels and *bibelots*, cups, goblets, tankards, flagons, snuff-boxes, miniatures, jewellery, renaissance watches, mostly German, with some Romanesque bronze bowls. Taf. 7, lot 80, a 12th-century

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enamelled Limoges bowl, 24 cm. in diameter, seems particularly noteworthy.

SOTHEBY (Wellington St., Strand) have four more or less interesting sales this month and a fifth on 1 Dec. They will sell (6 and 7 Nov.) Chinese paintings on glass, silver, porcelain, furniture, tapestries, etc. Of the Chinese paintings it is difficult to form an opinion from the illustrations, but Sir John Gorst's handsome Georgian silver is offered, and lots belonging to an unnamed clergyman include a Charles II porringer, Elizabethan apostle spoons (S. Andrew and S. Matthew), and some twenty other early spoons.

BUTTERS (Trinity Buildings, Hanley, Stoke-on-Trent) will sell (11-12 Nov.) the contents, at the late Mr. M. L. Solon's house, No. 1, The Villas, Stoke-on-Trent. The catalogue was prepared by Mr. Solon himself and includes over 70 specimens of his own *pâte-sur-pâte*, with the mantelpiece of his studio decorated with 34 plaques by him in sgraffito. There is also fine furniture, porcelain, and other objects collected by the deceased.

Two large sales of coins, classic and English, begin on 17 Nov. DR. HIRSCH, 17 Arcisstr., Munich, will sell Greek, Roman and Byzantine coins from the collections of Baron Friedrich von Schennis and two anonymous collectors. The catalogue does not state clearly how many days the sale of the 1572 lots will take; 39 pages, as full as they can be of clear reproductions in collotype, illustrate the greater part of the lots. The specimens appear to be in excellent condition. The catalogue, priced at M. 2, or illustrated, at M. 20, is worth purchasing as a book of reference.

SOTHEBY'S sale of the first portion of Mr. Carlyon-Britton's collection lasts from 17-21 Nov. It comprises the owner's English series, to be sold as follows: 17th, British, Romano-British, Anglo-Saxon (Tremisses and Sceattas); 18th, Anglo-Saxon (Styca series and pennies), Northumbria, Mercia, Kent and East Anglia; 19th, do., Wessex and Sole monarchies; 20th, Sole monarchies (continued); 21st, Harold II—William II. The catalogue is, within its scope, equally interesting with Dr. Hirsch's, and the 20 pages of excellent reproductions illustrate the 783 lots even more profusely in proportion to their number; illustrated copies are for sale at 2s. 6d.—a moderate price.

THE ANDERSON AUCTION COMPANY (Madison Avenue at Fortieth St., New York) will sell (17-21 Nov.) at their Galleries in New York the second part of the remarkable Napoleonic collection belonging to Mr. William J. Latta. There is a large number of autographs of various people prominent in the Revolution and Napoleonic times, among which may be noted an interesting letter from Charlotte Corday; these and an extensive collection of portraits, prints and caricatures are the chief items in the catalogue. The most striking point about the portraits of the Emperor that are

here reproduced is the dissimilarity between them. Catalogues may be obtained in this country from Quaritch, 11 Grafton St., where commissions will also be accepted; a criterion that the sale is important.

SOTHEBY will sell (24-26 Nov.) a varied assortment of books, both ancient and modern, belonging to Lady Brooke. A first edition of Holinshed's *Chronicles*, stated to be in perfect condition, and four early-16th-century *Paternosters* in English, are notable items in the catalogue. The same firm will also sell (27 and 28 Nov.) a considerable collection of Japanese colour-prints. Many of these would appear to be quite characteristically charming, especially Nos. 171, 226, 228, 261 and 263, but without coloured reproductions it is, of course, impossible to form a true estimate.

Two sales which have been much talked of will be held on 1 December. SOTHEBY will sell the well-known collection of Greek and Etruscan antiquities belonging to Signor Marcioni of Orvieto, found in the famous tombs, consisting of more than 100 lots, chiefly of ware, which is classified into *bucchero*, the early black ware, coloured pottery, and vessels with black figures. There are also a few bronzes and glass objects. Two pages illustrate eight of the vessels, four amphoræ with figures in black, two *stamnoi* and a *kelebe* with figures in red, all in very good condition; and a very curiously shaped vessel found at Canossa, of light red clay, with a lid and four double handles, out of which project four hollow movable spouts in the shape of birds' heads and necks, not unlike gargoyles sloped upwards. More illustrations of purely Etruscan ware would have been welcome.

GLENDINNING (7 Argyle St., Oxford Circus) will sell (1-6 and 8 Dec.) the first portion of an immense collection of Japanese works of art, mostly of small size, belonging to Mr. W. L. Behrens of Manchester. The catalogue enumerates some 1850 lots: 43 advanced pages of illustration enable attention to be drawn here to a few of the apparently more remarkable pieces. No. 155, carvings in wood of Oiwa and her lover; 208, a bone figure probably of Buddha, under Christian influence; 948 and 950, black lacquer boxes with cranes in relief; 983, 998 and 1018, small *kogos*; 1260, five cases in dull grey silver lacquer with a Rakan making a rosary, in high relief; 1381, two cases in wood, with the story of Kioyu and Sofu relieved with gold; 1671, Kwannon, of painted wood; 1681, Kanshitsu figure of Kwannon; 1735, Jiuichimen Kwannon, natural wood, with gilt brass ornaments, in a triptych with painted doors; 1726, Amithaba, gold lacquered, in a shrine; 1746, bust of a man, wood with ivory head; 1736, Senji Kwannon with the thousand arms, natural wood, black *patina*, in a shrine carved within and with an inlaid door; 1797, ancient Lamaistic banner of Avalokitevara; 1833, ivory head of Roman type.

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JAHRBUCH DER KÖNIGLICH PREUSZISCHEN KUNSTSAMMLUNGEN. Heft II. 1913.—DR. BODE reproduces a female portrait acquired by the Kaiser-Friedrich Museum from the J. E. Taylor collection in July, 1912, which he ascribes to Fra Filippo Lippi, and regards as the earliest single portrait by a Florentine artist at present known, dating it c. 1440. DR. VOSS has a brief note on a silver-point drawing at Leipzig, which he illustrates and ascribes to the Housebook Master. Its resemblance to a drawing of a similar subject at Berlin—the celebrated *Liebespaar*—is striking; both were probably produced about the same date—i.e., in the eighth decade of the 15th century. A drawing by Parrasio Micheli in the Print Room at Berlin is reproduced by FREIHERR VON HADELN: he identifies it as the study for a picture painted by Parrasio for the Sala del Collegio in the Ducal Palace, Venice, which perished in the fire of 1574. The sheet has drawings on both sides, and on the obverse in 16th-century writing is the name "parasio", written, the writer thinks, by a former owner. This clue led Herr von Hadeln to identify the author of the drawing, and enabled him to prove that it is not by Tintoretto, as formerly assumed. The greater part of this Heft is devoted to an exhaustive article by DR. WULFF entitled "Giovanni d'Antonio di Banco und die Anfänge der Renaissance Plastik in Florenz". To this master he ascribes the following: The marble statue of *King David* acquired by the Kaiser-Friedrich Museum in 1903, but hitherto unnamed and never before published; *The Annunciation* of the Museo dell' Opera (of the Cathedral, Florence); the *Angel Playing a Stringed Instrument* in the Bargello, and other works. Much space is devoted to the discussion of the *Porta della Mandorla* (Cathedral) and to the share in it of Nanni di Banco and of his father, Antonio.

Heft III.—Holbein's paintings (1517-1519) on the façade of the "Hertensteinhaus", Lucerne, are discussed by DR. SCHMID. A modern house (erected 1825) now stands on the site of that building, but prior to its destruction the most important of the paintings were copied. A fragment of fresco from the façade and the remains of a painting from the interior are still preserved at Lucerne, and some drawings for the frescoes are in the Basle Museum. By the aid of all these and of certain written records the writer attempts an elaborate reconstruction of the building and its pictorial decoration. HERR VON DER GABELENTZ publishes a triptych of the school of Thuringia of c. 1400 in the museum at Weimar; it shows a close connexion with the School of Cologne, and is interesting also for the subject of the central panel—the hunted unicorn taking refuge in the lap of the Virgin. The writer treats of the many curious mediæval legends concerning the unicorn and its mystical significance and symbolism. DR. BOCK publishes and ascribes to Dürer two drawings in the Print Room at Berlin. One he considers to be of 1518-1519, the other of a later period. FREIHERR VON HADELN discusses drawings of Titian's earlier period—that is to say, from c. 1511; among those reproduced and less generally known is what the writer designates a study for the *S. Sebastian* of the altar-piece in SS. Nazaro e Celso at Brescia, recently discovered among Netherlandish drawings in the Stædel Institute at Frankfurt, and dated by him 1520 at latest. Careful examination leads him to the conclusion that an anonymous Venetian woodcut (formerly ascribed to Boldrini) preserves to us the composition of Titian's painting of 1531, *Andrea Gritti presented to the Madonna by S. Mark*, which was fully described by Sanuto and perished by fire in 1574. In the woodcut the Doge is erroneously called Francesco Donato. A drawing in the Uffizi is identified as a preparatory sketch for the *S. Bernardino* who stood beside the Madonna in this picture. Two pen drawings (Paris and Haarlem) are regarded as by the master, and a drawing at Oxford is ascribed to Francesco Vecellio (is it not more nearly related to Calisto Piazza?), and claimed to be the drawing for an altar-piece by this artist at Berlin, but none of these three attributions are convincing. A useful disquisition follows on Titian's methods in drawing, which, when he works with the pen, are those of the wood engraver. The woodcut of Pietro Aretino, the frontispiece to the rare edition of Aretino's Letters (1538)—evidently from a drawing by Titian—is reproduced; its resemblance to the painted portrait once in the Chigi collection is striking. The portrait of Ariosto in the 1532 edition of the "Orlando Furioso" is also from a drawing by the master.

Beiheft zum dreiunddreissigsten Band, 1913.—This volume contains a further instalment of DR. FREY'S valuable contributions to the history of the building of S. Peter's, Rome (continued from Vol. xxxi), a storehouse of highly important information based upon documents in the Archives of the "Fabbrica". The appendix contains a second series of "Ricordi Artistici"

(begun in Vol. xxx), principally documents concerning architects and sculptors.

AMTLICHE BERICHTE AUS DEN K. KUNSTSAMMLUNGEN, 1913. No. 7.—The gift to the Kaiser-Friedrich Museum of a *S. Christopher* by Elsheimer is chronicled by DR. BODE, who regards it as a masterpiece by this artist. DR. SCHÄFER writes an instructive note on additions to the Egyptian section, works of art of the period of Amenophis IV (c. 1375 B.C.).

No. 8.—DR. WEBER refers to the acquisition of an important Hittite bronze bearing a close resemblance to the celebrated relief of Boghazköi. This last has been wrongly supposed to represent a king of Chatti, but the writer believes that both the Berlin bronze and the relief represent a sun god.

No. 9.—An Umbrian *Madonna*, which after having been for years on loan at Breslau has now returned to the Berlin Gallery, is discussed by DR. FISCHER, who inclines to ascribe it to Pintoricchio. Other notes, on an engraved gem with the head of the Olympian Zeus, and on a Brandenburg Penny of the time of King Wenceslaus.

No. 10.—DR. FRIEDLÄNDER writes on the *Ægidius-Meister*, whose "œuvre" has been considerably increased by his researches. A picture by this master presented to the Gallery in 1912 is reproduced. DR. VON FALKE discusses a *Madonna and Child* (painted glass) acquired this year for the Kunstgewerbe Museum, which he ascribes to Hans Wild, the best S. German glass painter of the close of the 15th century.

No. 11.—Additions to the papyrus collection of the Egyptian section are commented on by DR. PLAUANN, and DR. BURCHARD contributes a useful note on the exhibition of Pieter Bruegel's drawings in the Print Room.

No. 12.—The acquisition of plastic works is referred to by DR. BODE, among them: a Tondo of the *Madonna and Child* belonging to a group of works produced by Florentine artists between 1410 and 1450; German medallion portraits in box-wood, and a larger portrait in pearwood of a certain Pancraz Kaemnerer, which the writer inclines to ascribe to Hans Schwarz. The life-size lion from Knidos which has recently been added to the Archæological Museum is reproduced by DR. SCHRÖDER.

No. 13.—DR. WINKLER writes on a Book of Hours in the Print Room, a very remarkable example of Spanish miniature painting of the second half of the 15th century. The writer identifies the Hours of the Virgin in Mr. Dyson Perrins's collection as parts of the same volume, though it remains a fragment, the calendar and other pages still missing. Among bequests to the museums and acquisitions are two Roman balances (steel-yards) one of which, said to have been found in the Tiber, is inscribed with the names of Marcus Aurelius and Lucius Verus and can therefore be accurately dated; and some early specimens of Islamic glass. The technique in the colour-prints of Pierre Michel Alix (1762-1817) is dealt with in a short note. Special reference is made to a rare example, the portrait of a Sieveking; the proof of two impressions of this portrait in the possession of one of the family affords a clear insight into the artist's methods and technique.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. Band xxxvi. Neue Folge Band I. Heft 1 & 2. Published May 3, 1913.—This number has been long delayed owing to the illness of the editor, and now appears in a new form and as the first of a new series. The character of this admirable periodical is not to be altered, but illustrations are to be admitted, a very welcome innovation. It opens with a long article by DR. SACKUR entitled "Des Vitruvius Basilika in Fanum und die neue Ausgabe der decem libri de Architectura". DR. POPPELREUTER proposes a new explanation of the subject of Titian's *Amor sacro e Amor profano* which he would interpret as *Sappho and the Naiad* as related by Ovid ("Heroides," 15); he finds a remarkable agreement between the poetic description of the incident and the details of the picture. The fact is recalled that in 1497 a beautiful illustrated edition of Ovid's "Metamorphoses" was published in Venice by Zoane Rosso and Lucantonio Zonta, the illustrations being evidently by the same hand as those of the "Hypnerotomachia Poliphili", which came from the Aldine Press in 1499; the work of these anonymous illustrators must certainly have appealed to the younger generation of painters in Venice, among whom was Titian; many interesting points are raised in the course of this article. DR. GÜMBEL publishes documentary contributions to a biography of Veit Stosz. According to a record discovered by the writer the artist was sent to Prague in 1460 as the bearer of a gift from the city of Nuremberg to Johanna von Rozmital, the wife of the King of Bohemia. Other documents bearing

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upon his work at Nuremberg between 1487 and 1506 are referred to. DR. LANGE gives an account of the discovery of Grünewald's *Madonna* at Stuppach near Mergentheim, which he claims to have been the first to identify authoritatively. His aim—to purchase the picture for the Stuttgart Gallery—was frustrated by the premature and unauthorized publication of the altar-piece by those who appear to have pirated his discovery. DR. WUSTMANN has a brief note on the 15th-century family of artists at Frankfurt, the Fyol, and upholds the theory of Dr. Simon as to the frequent occurrence of the pansy (*Viola*) in their pictures being an allusion to their family name (Fyol). DR. VON MANTEUFFEL sums up the most important results achieved in three recent publications on mediæval painting in North Italy.

Heft 3.—DR. GÜMBEL continues his contributions to a biography of Stosz. The claims of Frankfurt, Ravensburg, and Dinkelsbühl as his place of origin are discussed, and though no definite conclusion is arrived at the claims of Dinkelsbühl seem on the whole the strongest. In an appendix mention is made of a painter Hanns von Dinkelsbühl, whose name occurs there and at Nuremberg, between 1444 and 1455. Other articles on Greco and Spanish mysticism by DR. STEINBART, on Peter Flötner by DR. BRAUN, and on Dürer's representations of Adam in the engraving of 1504 and in the painting of 1507.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. Heft 5. May, 1913.—DR. E. ROSENTHAL attempts a purely critical appreciation of the early woodcuts of Ulm. The two great examples of book illustration there, between 1470 and 1480, are the Boccaccio (1473) and the *Æsop* (c. 1476), which form the point of departure for all study of the subject but are not by the same hand; as a connecting link between the two, the writer cites the illustrations to Rodericus Zamorensis's "*Der Spiegel des menschlichen Lebens*"; the date of the German edition printed by Zainer of Nuremberg is believed by Dr. Rosenthal to be 1475, and the woodcuts he contends were produced at Ulm. With the Housebook Master neither the masters of the Boccaccio nor of the Zamorensis show the slightest connexion; the master of the *Æsop* is allied to him in some particulars, but the likeness is not consistent throughout, and in landscape the two artists differ widely. The style of the three masters of the Ulm woodcuts is specifically Swabian; closely allied to them are a number of drawings in a codex at Munich which show no connexion with the work of the Housebook Master, considerations which are not without importance for the much debated question of the origin of that artist. Book illustration at Ulm in the last thirty years of the 15th century is, in the opinion of the writer, a chapter of local art development. DR. RINTELEN has an article entitled "*Dante über Cimabue*", principally an amplification of a lecture delivered by him before the Berlin "*Kunstgeschichtliche Gesellschaft*" in November, 1911, in which he replies to criticisms of this lecture and of his book on Giotto, by Prof. Dvorak. Third article by DR. DENEKE on Renaissance sculpture at Magdeburg; the work of Christof Dehne (early 17th century) and his followers is treated. DR. KARL SIMON contributes some notes on Hans Hesse, one of the early painters of Frankfurt.

Heft 6. June.—In an article entitled "*Zur Kenntniss der Gotischen Plastik in Westfalen*" DR. HARTLAUB dwells upon some important examples of Westphalian sculpture: the beautiful tabernacle in the church of S. John at Osnabrück; the cycle of statues in the choir of the same church—executed at different periods and unequal in merit—the best among them being, perhaps, the work of the master who produced the tabernacle; the much-damaged but interesting series of statues in the church of S. Mary the Virgin, also at Osnabrück, which show a decided connexion with the series in the Rathaus at Bremen, and other works. DR. MITIUS identifies the subject of Dürer's well-known pen drawing of 1510 usually designated *Das Kirchdorf* (Bonnat Collection, Bayonne; Lippmann, 355) as Heroldsberg, a place two hours to the north of Nuremberg. The reasons for this identification set forth by the writer are of great interest, and appear conclusive. DR. MARKUS has an article on Anton Mengs and the adventurer Giacomo Casanova which he entitles "*Ein Beitrag zur Mengsschen Charakteristik*".

Heft 7. July.—DR. WINKLER, who writes the article on Gerard David in Thieme & Becker's *Künstlerlexikon*, contributes a useful note on paintings and drawings by this artist not mentioned by Bodenhausen and Valentiner, and on the master's relation to the Bruges miniature-painting of his day. The drawings reproduced are: a *S. Barbara*, discovered by Sir Martin Conway and now in the Staedel Institute, and three heads which appeared under the name of H. van der Goes at the Endris

sale, Vienna. Respecting three other drawings, discovered by the same connoisseur (*Burlington Magazine*, xiii, 155-7), the writer can offer no information beyond the fact that one was in the Lanna collection. Touching on the question as to whether Gerard David was a miniaturist he inclines to the belief that four beautiful miniatures in the Breviary of Isabella of Spain, which could not have been produced later than 1497, may be by him, though he is unable to accept his authorship for the two miniatures of the Bruges Academy, *The Preaching of S. John* and *The Baptism of Christ*. The history of miniature painting in Bruges at this period has received but scant attention, and, with the exception of the writings of Durrieu, Destrées and Kämmerer, no attempt at a critical grouping and classification of the exceptionally abundant material has yet been made. M. GRÜNEWALD has a suggestive article entitled: "*Die Stimmung in der venezianischen Malerei*." A useful definition of the word "*Stimmung*", for which we possess no satisfactory equivalent, is given. The writer treats first of Giorgione, that prince of "*Stimmungsmaler*", and then of those earlier and later Venetian masters whose work is capable of evoking this particular condition of mind principally through the magical charm of their colour and chiaroscuro. DR. MAYER has an interesting note on portraits of Spanish Infantas of the 16th century and makes some additions to those published by Mme. Roblot-Delondre in her recent volume on portraits of princesses of the House of Austria. DR. MAYER reproduces two admirable portraits of Isabella of Valois and the Infanta Isabella Clara Eugenia, both in the Descalzas Reales at Madrid, and his announcement that he proposes shortly to deal fully with the treasures of this historic convent—usually so inaccessible but where Moreno the Madrid photographer was last year permitted to work—will be welcome intelligence to all students of Spanish art. DR. LOHMEYER treats of Baroque architects at Zweibrücken and thinks it probable that the palace there was erected by a Swedish architect J. Erichson Sundahl in 1720. Christian Hauth, who was employed for many years at the Court there and died in 1806, may be regarded as the last representative of the Baroque at Zweibrücken.

Heft 8. August.—DR. THODE reproduces clay models ascribed to Michelangelo from the collection of the late Prof. Hänel now the property of his heirs in Dresden. Among these models the writer recognizes some genuine and important studies by the master. They were once the property of Paul von Praun (1548-1616), a collector who lived at Bologna. Dr. Thode gives an annotated list of all these objects, which include models for the statues in the Medici Chapel and for other known statues, studies from the antique, etc. DR. SCHINNERER writes on the art of Wolfgang Katzenheimer, the most important painter at Bamberg in the 15th century. A drawing of S. Peter (British Museum) is ascribed to his workshop and regarded as the cartoon (c. 1500) for a figure of this saint in one of the windows in the choir of S. Sebald, Nuremberg. As one of the few original cartoons for painted glass of this date which have survived, it is of considerable importance. Katzenheimer is not traceable after 1508, when two other painters, Paul Lautensack and Hans Wolff, seem to have taken his place. In "*Dürers Kupferstich 'Die wunderbare Sau von Landser' im Elsass*", DR. MAJOR deals with this engraving (Bartsch 95) and with a Basle woodcut of 1496 of the monstrosity here published for the first time. The latter is by one of the illustrators of Sebastian Brant's "*Narrenschiff*", who may have been sent to Landser to make a drawing of the animal, and the writer conjectures that either this draughtsman or Brant himself may have sent the woodcut and a drawing of the creature to Dürer, who from them made his own engraving. In any case it affords proof of the connexion existing between Dürer and Brant as early as the last decade of the 15th century. DR. JANTZEN treats of Hendrik Aerts and his influence on architectural painting in the Netherlands in the 17th century.

Heft 9. September.—DR. CURT HABICHT's article "*Zur Gotischen Malerei Hildesheims*" deals with a subject which in spite of the good work done by Lichtwark and Goldschmidt is still very little known. The altar-pieces illustrated (Hanover and Hildesheim) are considered to have been produced in a Hildesheim workshop, though the influence of Cologne and Westphalia (which, judging from the illustrations, is strong) is admitted. In "*Raumstellung und Architecturwiedergabe bei Donatello*", DR. ZÜCKER studies an important question which has been touched upon by recent writers on Donatello, and examines the master's works from this point of view, assigning the priority to Donatello over Ghiberti in this particular. The

methods of other contemporaries and followers are also referred to—Michelozzo, Agostino di Duccio, and Bertoldo, while the work of Filarete, who occupies a comparatively isolated position among early Renaissance sculptors, is also touched upon. DR. MEIER contributes an article on 15th-century plastic art at Mainz, and DR. FIRMENICH-RICHARTZ publishes a passage from the Diaries of Sulpiz Boisserée which makes it doubtful whether the well-known fragments of an altar-piece at Frankfurt (by Robert Campin?) actually came from the Abbey of Flémalle. According to their former owner—an ecclesiastic of Lièges (referred to by Boisserée)—they came from the Abbey of Falin, near Sedan. In any case the notice is worthy of attention, and local research, as the writer observes, might throw more light upon this matter. The provenance from Flémalle rests only on the authority of Passavant.

Heft 10. October.—Among the best articles in a disappointing number are DR. LIEFMANN'S inquiry into the origin of the adaptation of female figures as Caryatides—the earliest known those at Delphi (6th century B.C.), the most perfect those of the Erechtheion at Athens—and DR. PLANISCIG'S studies on Venetian sculpture in the 14th century. Some late Italian pictures of the Messinger Collection, Munich, are reproduced by DR. OZZOLA, and an unnecessary amount of space has been assigned to DR. L. JUSTI for his polemical discussion of Lionello Venturi's "Giorgione".

DER CICERONE. Heft 9. 1913.—DR. LILIENFELD gives an account of the Steengracht Collection, and DR. POLLAK writes a brief appreciation of the late Miss Henrietta Hertz, who died in Rome in April last. Before her death she had the satisfaction of seeing the library which she had founded—the "Biblioteca Hertziana"—in working order, and this, together with the building in which it is housed, the Palazzo Zuccari, her home for over thirty years, she left to the Kaiser Wilhelm Society. The writer expresses the hope that her choice collection of pictures, which she bequeathed to the city of Rome, may be permitted to remain in the rooms where they hung in her lifetime, and that this part of the Palazzo Zuccari may eventually become a museum, somewhat on the lines of the Museo Poldi at Milan.

No. 10.—This number is devoted to a well-illustrated article on the Nemes Collection by DR. BIERMANN.

No. 11.—DR. KUTTER gives an account of the Peltzer Collection at Cologne, which contains, among many other interesting pictures, the very attractive portrait of a woman by the Severins Meister, and the family group—perhaps the artist J. van Ceulen with his wife and child—by Adriaen Hannemann, certainly one of the best works of this painter who here closely approaches Van Dyck. DR. BOMBE touches on recent important discoveries at Florence in the Old Sacristy of S. Lorenzo and in the Baptistery. DR. SCHERER, in an interesting article proves that the so-called "Lauensteiner Gläser" were not produced in Hesse, as erroneously assumed, but in the glassworks existing in the 18th century at Lauenstein in Hanoverian territory. In purity and transparency the glass produced there approximates to the finest specimens of English glass. The writer states the reason of this and gives the probable explanation of the marks, a lion rampant often accompanied by the letter C, which was incorrectly regarded as a crescent.

No. 12.—New acquisitions in the Bavarian National Museum are chronicled by DR. KARLINGER; they include a S. Sebastian by Riemenschneider of his later period, a Madonna in the manner of Michael Pacher, a *Maler Dolorosa* of c. 1480—a Bavarian (Bamberg) work of great importance—bronzes, box-wood carvings, and many excellent examples of ceramic art. In an article entitled "Die Pfuscherei in Nymphenburg" DR. HOFMANN writes at some length on the so-called "Haus" or "Winkelmaler"—i.e., painters who decorated white china and objects rejected as imperfect by the china manufactory; they worked on their own account, and sold their wares independently, to the detriment of the 18th-century china factories. Such painters were either dismissed workmen, employes who worked in secret at their own homes, or amateurs, but occasionally good artists were numbered among their ranks, and in this case the identification of their works is of importance. The article contains much curious information; a number of marks of the "Hausmaler" of Nymphenburg china are reproduced, and some obscure points are elucidated.

No. 13.—DR. RIESEBIETER reproduces specimens of Erfurt faience, and DR. BAUMEISTER a bronze votive tablet engraved with a *Pietà* with saints and kneeling donors. It was presented

in 1433 by the Duchess Isabella of Burgundy to the Carthusian Monastery at Basle; its bearing on the early history of engraving is therefore of importance, taking into consideration the date and provenance. DR. BOMBE touches on recent discoveries and restorations in Florence.

No. 14.—DR. WEISZ reproduces a copy by Hans Baldung (Nürnberg, Germanisches Museum) of a lost Madonna by Mabuse which the writer conjectures may once have formed a diptych with the panel in the National Gallery, the *Man Holding a Rosary*. A replica of the Mabuse Madonna, with a different background, is in the Prado at Madrid.

No. 15.—DR. LEISCHING reproduces some specimens from the Porcelain Room formerly in the Dubsky Palace, Brünn, and acquired in 1912 for the Museum für Kunst u. Industrie, Vienna. The room is a unique specimen of the early period of the Vienna china manufactory (founded 1719). A marriage plate with a painting of the Judgment of Solomon (Kestner Museum, Hanover) after an engraving by Meister E. S., is discussed by DR. V. C. HABICHT, who dates it c. 1460.

No. 16.—DR. RIESEBIETER contributes supplementary notes to Dr. Zimmermann's discussion of Dresden faience (1911, Heft 6) and reproduces marks of the Hösich period (1770-80). DR. BOMBE summarizes the history of the Brera and its collections in the last hundred years and DR. SCHMID discusses the re-arrangement of the Kunstgewerbe-Museum at Frankfurt.

No. 17.—DR. FREISE draws attention to an example, the third now known, of Rembrandt having copied a picture by his master Lastmann. The writer in his monograph of the last-named artist expressed the opinion that Rembrandt's drawing of *Joseph and His Brethren* (Vienna) might have been copied from a picture by Lastmann which is known to have been executed in 1612 but disappeared after the Iman Pauw sale at The Hague in 1779. The reappearance, in a private collection in London, of this lost picture has absolutely confirmed the writer's surmise, as proved by the reproductions of both compositions which accompany the article.

No. 18.—New acquisitions by the Gallery and Ceramic Museum at Erfurt are chronicled by DR. REDSLOB.

No. 19.—DR. BOMBE has an interesting illustrated article on the drawings of Baroccio and dwells upon the contributions to our knowledge of this artist made by Dr. Filippo di Pietro in his recent volume on Baroccio's drawings in the Uffizi. DR. SCHMID discusses Herr von Beckerath's admirable collection of Italian maiolica which is to be sold by Lepke (Berlin) on Nov. 4 and 5. The catalogue by Herr von Falke forms a valuable contribution to the study of this branch of art. DR. FUELNER has a brief note on the Tiepolo exhibition in the Galerie Heinemann at Munich, which also contains a few examples by S. Ricci, Marieschi, Canaletto and Guardi.

No. 20.—An account is given of the new museum to be opened at Cologne on October 25, dedicated to the art of the Far East—the first independent museum of the kind ever before inaugurated in Europe. The writer, DR. ADOLF FISCHER, has devoted many years of his life to the study of Oriental art, and the collections which he formed during a lengthened residence in Eastern Asia are of the greatest importance; he ceded them to Cologne in 1909 on condition that a suitable building for their reception should be erected. This has now been completed and the arrangement of the collections, which the founder intends further to develop and increase, appears to be in every way admirable. DR. BOMBE contributes notes on discoveries in Italy and on the restoration of various buildings, and a writer who signs "F." discusses the Spanish Exhibition at the Grafton Galleries.

STUDIEN UND SKIZZEN ZUR GEMÄLDEKUNDE. Herausgegeben von DR. THEODOR FRIMMEL. I Lieferung. March, 1913.—The editor here inaugurates what may prove a useful periodical designed to deal almost exclusively with painting and its history, in contradistinction to other art magazines which cover a wider range of subject. Many well-known writers have promised their collaboration, but the opening number appears to be entirely by the editor. It contains, among other articles, a note on a passage in Hyacinthe Rigaud's account book—the two portraits there referred to are in the Liechtenstein Gallery—and on a *Venus* in the collection of Prof. Krušek by Pietro Liberi. A curious *Agony in the Garden* by Figino, reproduced and referred to in a note on the Matvansky Collection at Vienna, is to be more fully dealt with later.

II.—Under "Notizen" reference is made to two portraits

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(reproduced) attributed to Velázquez at Würzburg and some information is given concerning the provenance of the new Elsheimer at Berlin.

III—Contains a long illustrated article on the Peltzer Collection, Cologne, and a note by DR. PAUL DREY on Meister W. S., "Mit

dem Malteser kreuz." The writer adds a seventh to pictures already known by this 16th-century painter, by whom there are dated works at Nancy, Vienna and Kolmar. The picture here reproduced is in the possession of a dealer at Munich and is dated 1533. F.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- SPIELMANN (M. H.). *The Angels appearing to the Shepherds*, by Velázquez. A critical study. (Medici Society.) 2s. 6d. net.
- MACWHIRTER, R.A. (JOHN). *Sketches from nature, with an introduction by Mrs. MacWhirter and a portrait by Sir Hubert von Herkomer*. (Cassell.) 6s. net.
- A nicely produced selection of studies and sketches, in pencil and water colour, made mostly in Scotland, Sweden and Italy.*
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THE KITCHEN MAID, BY VELÁZQUEZ MR OTTO BEI'S COLLECTION

* RICHURTO DOMINGUEN VELAZQUEZ
BY A. DE HEREDIA Y MORET *



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are be regarded as a serious work. Moreover,

175 De



A HITHERTO UNKNOWN VELAZQUEZ

BY A. DE BERUETE Y MORET*

THE important exhibition of Spanish old masters now on view in London contains various works hitherto unknown, and affords those who, like me, are interested in Spanish art plenty of opportunity for comparisons which will serve as a basis on which to complete our notes and revise our documents illustrating the history of Spanish painting; and our Spanish school is gaining every day in popular favour, more particularly in the estimation of English critics who are always interested in manifestations of the Spanish genius.

I do not propose to describe here the exhibition of Spanish old masters at the Grafton Gallery. The Press and the authoritative English critics, there and elsewhere, have already done so. I propose only to concentrate attention by noticing an unobtrusive picture, at first sight insignificant, but in my opinion of singular significance, Mr. Otto Beit's *The Kitchen Maid*, No. 41 in the catalogue, where it is duly ascribed to Velazquez. It is indisputably a genuine work by the great master, of which the peculiar interest to us consists in its having been unknown until now not only to the public, but also to the critics.

As is well known, Velazquez's production was very limited. Most of his pictures are now known and catalogued. A few new discoveries appear from time to time, but they are rare. On the other hand, Velazquez's fame and the value which his canvases have acquired in the great art market explain why too many frequenters of it immediately attribute to the master any work of his school in any way similar to his, and think that they have made a great discovery, and so rendered a service to art. But in my opinion this is not so. The series of Velazquez's works has been studiously determined, and sifted with scrupulous care, and before attributing to him new examples, they must be exactly verified by the same processes, so that his fame may not be prejudiced nor the study of his work obscured.

But one of these rare works of indisputable authenticity, unknown until now, is the subject with which we have to deal. The picture is placed before the eyes in illustration and requires no description. The servant-maid, whose figure is on a scale less than life-size, seems merely about to begin household duties. The picture, in fact, is of the kind called "*bodegones*", realistic scenes without any apparent extrinsic interest, in which the youthful artist shows the most remarkable qualifications for the highest achievement in his art. This class of picture corresponds with the period which Velazquez spent with his master and future father-in-law, Francisco Pacheco, between 1613 and the year 1623, when he went to the court in Madrid. Thus they are of what may be called his Seville period, when he produced

several pictures of the same type, among the completest and finest of which two may be cited, also in this exhibition: No. 47, Sir Frederick Cook's *An Old Woman Frying Eggs*,¹ and No. 49, the Duke of Wellington's *The Water-carrier*. The artist was extremely young when he painted them, since, as we have seen, they are earlier than 1623, and Velazquez was born in 1599. Yet they are masterpieces on account of their masterly drawing, a quality innate in Velazquez, their sculptural relief and their restraint. Nevertheless, they are the exact antithesis in their realistic style of what his highly cultivated master, Pacheco, must have been able to teach his pupil, and Pacheco's merit in this instance was the faculty of not distorting the decided vocation shown by a young pupil, but rather of fostering it and giving him facilities for forming his own career.

Mr. Beit's "*bodegon*" is without doubt earlier than Sir Frederick Cook's or the Duke of Wellington's; it is less powerful and masterly, and I think that we may regard it as several years earlier—that is to say, as having been executed before the painter had completed his twentieth year. It may therefore be regarded as a precocious work. Moreover, it has an intimate relation with another of the same period, always considered an original without any doubt or dispute. This is also in the exhibition, No. 45, *Two Young Men seated at a Meal*. The arrangement is the same in both pictures, the brushwork is the same, the colour is similar, the creative imagination is identical, and even the proportions are nearly equal. And as to the technique, it is absolutely the same; the touch is the same, the colours are the same, there is the same simplicity in grouping the figures and the objects, and an absolute correspondence in the effects. In these works the artist limits his art to copying as faithfully as he can the lines and forms of his models, and expressing it, in spite of his boyish method, with astounding intensity and life. These two pictures, *The Kitchen Maid* and *Two Young Men at a Meal*, seem to fall within this first phase of the artist, and are indeed his first pictures, at least of those yet identified. All these qualities of unconscious knowledge appear in them in a less cultivated and masterly degree than in the works mentioned before.

The condition of *The Kitchen Maid* is not bad. The picture has somewhat darkened, but less so than most of these interesting "*bodegones*". Certain apparent evidences of repainting which occur in the girl's white cap and in some other passages are, in my opinion, only due to the exfoliation of the pigment. The most mutilated parts are at the edges of the canvas and do not detract from the work as a whole.

It is known that this kind of picture was

¹ Reproduced. *The Burlington Magazine* Vol. x p. 178 (Dec., 1906).

* Translated for the author from the Spanish.

A Hitherto Unknown Velazquez

affected by Velazquez during his years in Seville simultaneously with the religious kind, at that time the most fashionable in Spain. Among the first of this latter kind known are the two belonging to Mr. Laurie Frere, in one of which is represented *The Immaculate Conception* and in the other *S. John the Evangelist writing the Apocalypse*. They must both be referred to the same period as Mr. Beit's *Kitchen-Maid*, or, at any rate, to the period immediately following it—a curious fact, in spite of the different presentment of the same female model, in the one case simply occupied with the prosaic duties of a kitchen, and in the other indued with divine attributes. *The Immaculate Conception*, even though its author was little of an idealist, demonstrates that the same model served for both figures, and her physiognomy is preserved in both presentments.


If earlier critics have missed the importance of these works of Velazquez's youth which, as I said before, appear simple enough, but possess immense vigour, I dwell upon it, for through all this simplicity are visible the germs of the whole art of Velazquez developed in his later years, and in a certain sense also of all the great Spanish painting of the 17th century.

Without going outside Velazquez's own productions to enable us to watch his progress and

analyse the process followed by his development, a comparison is sufficient between this simple picture and another also exhibited in the Grafton Galleries, No. 62, the Duke of Wellington's *Portrait of a Spanish Gentleman*. All the qualities of Velazquez at the period of his maturity appear here; present, indeed, also in the pictures of his youth, they survive in their developed form to this later period of his life. Here, in an example of his synthetic art achieved, as our comparisons show us, by force of former analyses, we can already appreciate in one of the examples of his ever simple technique, discreet harmonies and a knowledge of values and tonalities. It is one of those works apparently created spontaneously, without showing any sign of effort, weakness or fatigue. Such was the production of this artistic genius, who by means of little more than a hundred works exercised one of the greatest influences over modern schools of painting, and astounded the world with line and colour as perfect as they are simple and spontaneous.

For all this kind of study and comparison the present exhibition is highly valuable. It will certainly serve to promote the knowledge of Spanish pictorial art, still so little known. For such services as these the organizers deserve our sincerest congratulations.

LA COLONNA SANTA BY ALICE BAIRD

HE peculiar column preserved in the Pietà chapel of S. Peter's offers a somewhat complicated problem to archaeologists. An Italian writer has recently published a study of the several spiral columns still to be seen in Italy;¹ all, apparently, similar in style and origin to the Colonna Santa, which the author attributes to the time of Hadrian. He endeavours to trace other links with the past, but beyond a spiral vine-covered column from the Ludovisi collection² and some small candelabra from Pompeii,³ other monuments of the same type are lacking. The present article is written with the object of drawing attention to a recently discovered example, which shows the use of these peculiar columns in early Christian times.

The Colonna Santa [PLATE, A] was enclosed in a marble pluteus or screen, by Cardinal Orsini, in 1438. The inscription on the screen denotes the great sanctity of the column, its removal from Solomon's temple, its power of expelling evil spirits. This was probably one of the many

columns brought by Constantine to embellish his basilica. The "Liber Pontificalis" mentions vine-clad columns brought from Greece.⁴ The Colonna Santa has an Ionic composite capital and an ornamented plinth; its shaft is decorated by alternate bands of fluted spirals and vine tendrils; it has besides a wide spiral twist in its axis. The column is an example of Roman baroque, frequently imitated in mediæval and renaissance times.

The spiral columns probably stood in a row across the front of the presbyterium, near the Confessio or confession of S. Peter,⁵ and may thus have been seen, in their original position, by the French artist Jean Fouquet, who visited Rome about the year 1443, and introduced these columns into his great scene of Pompey entering the Holy of Holies, in "Les Antiquités Judaïques" [PLATE, B].⁶ These columns were subsequently represented by Raphael and Giulio Romano.⁷

Spirally fluted columns were very generally used in early Christian times, but the spiral twist of the

¹ Aristide Sartorio, *Rassegna d'Arte*, November, 1912. In Rome, S. Peter's, eight columns ornament the balcony under the dome, two the altar of S. Mauritius; Trinità dei Monte, two columns; in Naples, S. Chiara, two columns; in La Cava, S. Carlo, two columns.

² Now in Museo delle Terme, Rome.

³ Museo Nazionale, Naples.

⁴ *Liber Pontificalis*. *Silvester XVI*, p. 176. *Columnæ vitineæ quas de Græcia preduxit*. See Lanciani, *Pagan and Christian Rome*, p. 132.

⁵ See Rohault de Fleury, *La Messe*, Vol. II.

⁶ We owe our reproduction to the courtesy of Plon-Nourit et cie. in allowing us to reproduce a portion of their Plate 14.

⁷ Cartoons and Vatican frescoes.



(A) THE COLONNA SANTA S. PETERS



(B) "POMPEY ENTERING THE HOLY OF HOLIES", BY JEAN TOUQUEE FROM PLEIGNOURIE'S EDITION OF THE "ANTIQUITÉS JUDAÏQUES"



(C) TWO DIAGONAL MEDALS OF THE 4TH CENTURY, FOUND NEAR ROME



(D) IVORY RELIQUARY FOUND AT SAMARITAN NEAR POCA, THE MUSEUM POCA

column was quite exceptional. Two devotional medals of the 4th century, found near Rome, and published by De Rossi⁸ show confessions or sanctuaries ornamented with spirally twisted columns [PLATE, C].

But a far better example, recently come to light, shows a typical representation of these columns. On an ivory reliquary found at Samagher, near Pola,⁹ completely covered with carved emblems and scenes of Christian worship, we see a sanctuary surrounded by a colonnade of spiral columns ornamented by alternate bands of spiral flutings and sculptured ornaments. The reliquary [PLATE, D], was found buried in the ruins of a primitive

⁸ De Rossi, *Bulletino d'archeologia Christiana*, VII, p. 49. Medals bearing Christian symbols were in common use, in opposition to the heathen custom of wearing amulets. See Dom. F. Cabrol, *Dictionnaire d'Archéologie Chrétienne*, Part VI, p. 1822.

⁹ Now in the Museum, Pola.

church; it is of the 4th or 5th century, and is one of the most interesting examples of early Christian art.¹⁰

This representation of a sanctuary affords a striking proof of the antiquity of this type of column, and of its use as an ornament, particularly applied to the sanctuary. We cannot tell whether the scene represents the confession of S. Peter, or whether, if the traditional origin of the column from Solomon's temple was already known,¹¹ the artist meant to portray the Holy of Holies; at any rate, all the doubts expressed by various writers concerning the antiquity of the column can be set at rest. It is satisfactory to find in the Pola reliquary such a clear vindication of an early origin.

¹⁰ Fully described by A. Gnirs in *Atti e Memorie della Società Istriana di Archeologia*, Vol. XXIV, Parenzo, 1908.

¹¹ The tradition may date from medieval times.

THE PRAYER-BOOK OF A SAINT BY MORTON BERNATH

THE charm of illustrated manuscripts does not only consist in the artistic sensation produced by the richly-decorated and beautiful gold pages of mediæval parchment books. Mr. Henry Yates Thompson has very judiciously pointed out in the preface to one of the sumptuous catalogues of his wonderful manuscripts how fascinating the intercourse with the manuscripts of the Middle Ages is on account of all the associations of ideas that occur to the mind when we think of the persons for whom these beautiful books were originally intended, and of the vicissitudes through which they had to go during the centuries. "Habent sua fata libelli" is a saying especially applicable to manuscripts.

A manuscript of exceptional interest, both from the artistic and the historical point of view, came to light recently in Germany. It comes from the celebrated Von Lanna Collection, and has recently passed into the possession of a well-known Parisian collector. Before going any further it will be well to give a bibliographical description of the work. It is a book of hours in Latin, consisting of 268 parchment leaves, measuring 15.5 by 11.5 cm., in French Gothic script in black and red, with sixteen lines on a page. Prefixed to the text is a calendar of twelve leaves. The parchment binding is modern. The book belonged at one time to the Franciscan monastery at Apt, in Provence (Vaucluse). A careful examination of the calendar enables us to fix the exact date of the execution of the book. It contains, under the 27th of September, the name of S. Elzearius,¹

¹ About him cf. Lieutaud, V., *Un troubadour aptésien de l'ordre de S. François*, XIV, s., 1875; Rose, E. V., *Etudes hist. et rel. sur le XIII. s.*, Avignon, 1842.

who was canonized in 1368, while the name of his wife, S. Delphine, does not yet appear in the list of saints. It is therefore clear that the book was written between 1368 and 1372, the year in which S. Delphine was canonized.

While the script and the ornamental part of the manuscript show a distinctly French character, the 22 fine miniatures, mostly occupying a full page, have all the signs of Northern Italian Art. The ornamented initials are of the type usually met with in Northern French Livres d'Heures of the period; they have the elaborate brightly-coloured network on a gold ground and are combined with rather heavy marginal decorations, which usually include a few "drôleries" at the bottom of the page. Some of the smaller initials, however, have imaginary heads painted in them; these, again, are of Italian character. Thus it seems that the scribe and the "enlumineur" were both Frenchmen, while the "historieur," i.e., the artist to whom the execution of the figure part of the illumination was entrusted, was an Italian.²

The heterogeneous character is not at all surprising in a manuscript of Provençal origin. It is a well-known fact that the popes attracted a large number of Italian artists, and among them several painters and miniators³ of the first rank to their residence in Avignon. And it may be regarded as certain that our manuscript was executed in Avignon and not in the unimportant Apt. In fact, it very closely resembles some of the miniatures still pre-

² On the difference of "enlumineur", whose work usually only consisted in the execution of the ornamental part in the illuminated manuscript, and the "historieur", see Count P. Durrieu's treatise in *Comptes rendus de l'Acad. d. inscri. et B. Lettres*, 1910.

³ On the miniators of Avignon in general see the excellent study by L. H. Labande in *Gaz. d. B.-Arts*, 1907.

The Prayer-book of a Saint

served in Avignonese manuscripts which were undoubtedly painted by miniators active in that town, like the *Registre du clavaire de l'évêché*, illuminated by the woman artist Marie. They show a less evident kinship with the miniatures of Ludolphe le Chartreux,⁴ who was probably a Frenchman, while I suspect that Marie was of Italian origin.

The large miniatures vary in size: 65 by 68 to 94 by 67 mm. They usually occupy a full page, and show—with the exception of f. 80 verso—black grounds diapered in gold. The iconographical arrangement of the subjects is rather interesting, so that it may be well to give here a list of the scenes represented. F. 22 verso: *Meeting of the Virgin with S. Joseph in the presence of S. Elizabeth*; f. 34 recto: *Birth of Christ*; f. 38 v.: *The Annunciation to the Shepherds*; f. 42 r.: *The Presentation in the Temple*; f. 46 r.: *Christ among the Doctors*; f. 53 r.: *The Coronation of the Virgin*, with portrait of a kneeling woman on the margin to the right; f. 80 v.: *Christ Enthroned within the Mandorla*, with the symbols of the evangelists in the four corners and the portrait of the same kneeling woman, in the left margin [PLATE, A]; f. 97 r.: *Mortuary Mass for a Bishop*; f. 174 v.: *The Agony in the Garden*; f. 186 r.: *The Mocking of Christ*; f. 191 r.: *The Scourging of Christ*; f. 194 r.: *Christ Carrying the Cross*; f. 198 v.: *The Eccelomo*, Christ stript, standing before the Cross, with a ladder leaning against it and a child seated on the ladder, holding a hammer (an exceedingly rare incident!);⁵ f. 201 r.: *Crucifixion*; f. 205 r.: *Entombment of Christ* (remarkable for the numerous assistants—twelve persons—in a scene that usually has no more than four or five figures); f. 209 r.: *The Deposition* (curiously, this scene is placed after the Entombment); f. 242 r.: *The Annunciation* (this scene is as a rule placed at the beginning of Livres d'heures; iconographically it is highly interesting, and I do not know of another work of art in which this highly popular subject is represented in a similar way: the Virgin is seated in a small cottage, reading, with her back towards the Angel, who is approaching on the left through the air; above there is a trinity of bearded heads which seems to be speaking with the Angel); f. 243 v.: *Adoration of the Magi*; f. 245 r.: *Ascension*; f. 247 r.: *S. John on Patmos*; f. 248 v.: *The Washing of Feet*; f. 250 v.: *Resurrection of Lazarus*.

The very singular arrangement of the evangelical scenes contained in the miniatures may have its explanation in some local liturgical peculiarity. Concerning the artistic qualities of these miniatures, they are evidently executed by a very prominent artist. They may possibly be the work

⁴ One miniature by him is reproduced in the article by M. Labaude, quoted above.

⁵ I do not find it mentioned in Mâle, *L'art religieux de la fin du Moyen âge*, 1910.

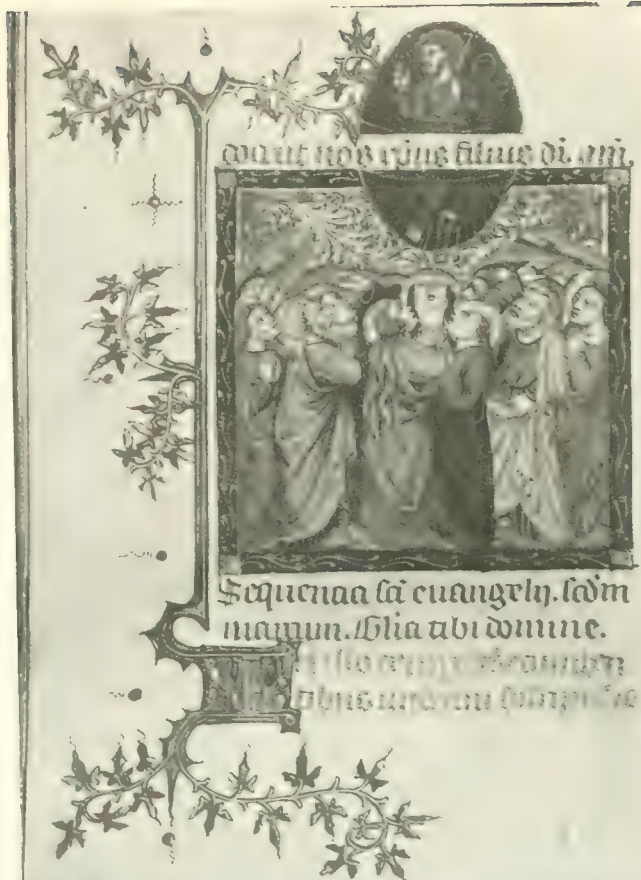
of some painter of easel-pictures, for they remind us very much of the small Sienese or North-Italian panel-pictures. The artist was, in the first place, an excellent colorist. He had a predilection for bright and varied tones, his blues and yellows are very strong, and his reds and greens have the brilliancy of Giovanni da Milano. The figure-drawing of the master is not always faultless, the heads are somewhat heavy, but, on the whole, it is tasteful. The gold diaper-patterns on the dark background enhance the rich effect of the compositions.

But our manuscript has considerable historic interest, beside the artistic qualities just discussed. It is highly probable that it was executed for S. Delphine, the wife of S. Elzearius, count of Ariano and baron of Ansoy. S. Elzearius died on the 27th of September, 1329, and was canonized in 1368; his name occurs not only in the calendar, but also in the litany and on f. 151 f. he is celebrated by a commemoratio. Delphine, on the other hand, is not mentioned anywhere in the book. Besides placing the execution of the book between the date of S. Elzearius's canonization, 1368, and S. Delphine's in 1372, as I have already done, I think we may go still further and establish its precise date. The lady, whose portrait occurs twice in the miniatures, wears in both cases a veil on her head—a sign that she was a tertiary of the Order of S. Francis. Now, we know also that S. Delphine was a tertiary of that Order. We may presume that so soon after the canonization of S. Elzearius, only members of his family would have had such a special veneration for this comparatively little-known saint as to give him such a prominent place in the offices as we have seen. I do not see any reason why this prayer-book should not have been executed for his wife, S. Delphine. She would certainly have wished more than any one else to have her canonized husband included in her prayer books. If this is the case, the lady twice portrayed in our book would be S. Delphine, and it would be certain that the manuscript was executed in 1368-69.

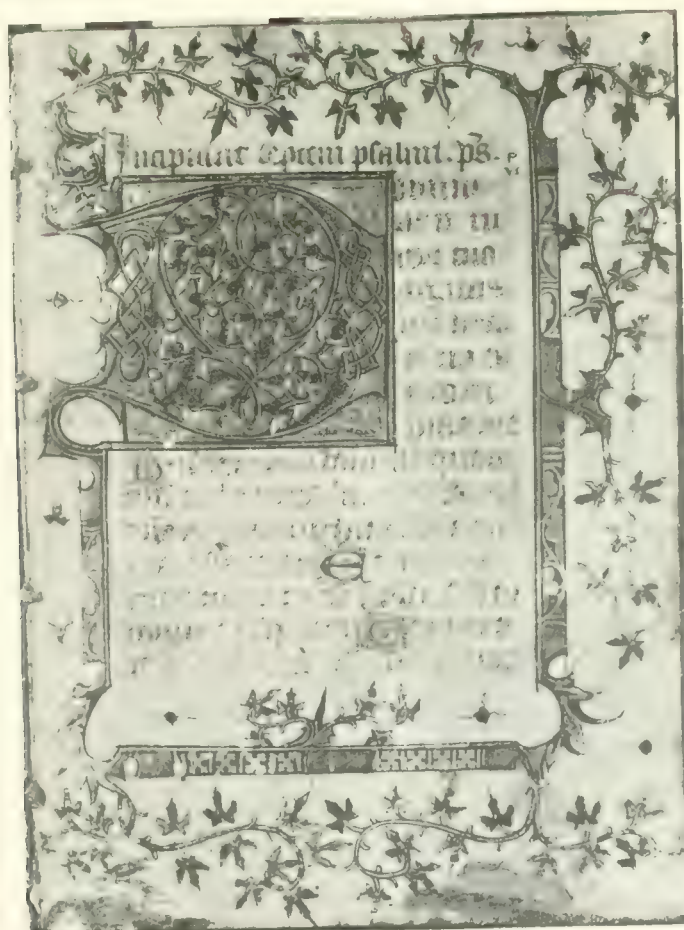
This book of hours is probably the richest monument in existence of the school of miniaturists which worked in Avignon. None of the numerous manuscripts still preserved in the town library of Avignon can claim to possess a greater wealth of figure-illustrations. N. 136 of the manuscripts of this library, however, the Missal of Pope Clement VII., shows in the scenes with figures the same hand as the book of hours of S. Delphine. The marginal decorations, however, and the purely ornamental part of the miniatures are—contrary to the manuscript described above—of pure Italian character. The script also is Italian. The miniatures of these two manuscripts are sufficient to give our miniaturist a very honourable place in the history of his art.



(A) CHRIST ENTHRONED IN THE MARGINS OF DELPHINE (?)



(B) THE ASCENSION



(C) INITIAL OF THE SEVEN PENITENTIAL PSALMS

GIOVANNI BATTISTA PIRANESI

SOME FURTHER NOTES AND A LIST OF HIS WORKS

BY ARTHUR M. HIND

IHAD intended my article on the "Carceri" of Piranesi, which appeared in this magazine two years ago,¹ to be the beginning of a longer study on the master's work. But constant collection of material has helped to defeat my intention, as it has never left me leisure to put down my general impressions and conclusions on the whole matter. And finding myself still no nearer the desired end, I have decided to publish a few notes, dry bones for the most part, which may help collectors and students of Piranesi to a more exact knowledge of his works.

The chief aid to the study that I offer is the list of his works in chronological order. A careful collation of the various editions in the British Museum, one of the most complete collections in existence, made some years ago, and recently re-examined in assisting in the revision of the heading "PIRANESI" in the general catalogue of the Museum library, has formed my chief basis. Then, since my former article, there has appeared an important monograph on Piranesi, by Dr. Albert Giesecke,² which offers a considerable amount of new material, as well as the most detailed list of Piranesi's works that has hitherto been published. In treating Piranesi's life he has been the first to use a MS. of 1799 by J. G. Legrand (1743-1780) which is preserved among the Visconti MSS. in the Bibliothèque Nationale, Paris. It was compiled by Legrand on the basis of details supplied him by Giovanni Battista's son Francesco Piranesi, and apparently intended as an introduction to a complete edition of his father's works projected by Francesco on his settlement in Paris in 1799. But the project does not seem to have been carried into effect, and it is doubtful whether there was any complete re-issue of the works of Piranesi until that published by Firmin-Didot in twenty-seven large folio volumes between 1835 and 1839. Whether or not the brothers Francesco and Pietro themselves printed off a complete new issue, they at least published a new list of the plates in their possession, a rare catalogue of which there is a copy in the Sir John Soane Museum, Lincoln's Inn Fields. This catalogue bears the title "Calcographie des Piranesi frères. Œuvres de Jean-Baptiste et de François qui se vendent chez les auteurs, à Paris rue de l'Université, Dépôt des Machines, No. 296". [Then follows the list on eighteen pages: On p. 17 (the last with printed text) the imprint and date: De l'Imprimerie de Prault, rue Taranne, No. 749, à l'Immortalité. Ann VIII de la République (i.e. 1800)]. In relation to the question of a new issue at this date it

should be noted that the volume numbers of this list (the Roman numerals cited by Dr. Giesecke) are different from those of the Catalogue of 1792. The Catalogue of 1792, which is only known to me in the copy in the Print Room of the British Museum (and Dr. Giesecke does not seem to have come across any other copy), is the most important basis, outside the works themselves, for the formation of my list. Like the Paris catalogue it is in French (very bad French sometimes) and bears the title: "Œuvres des Chevaliers Jean Baptiste et François Piranesi qu'on vend séparément dans la Calcographie des Auteurs. Rue Felice, près de la Trinité (sic) des Monts vis-à-vis le corps de garde des Avignonnais. Rome MDCCXCII. Dans l'Imprimerie Pilucchi Cracas". Then follow pp. 3-29 [30]. On [30] "Reimprimatur. Si videbitur Rmo Patri Magistro Sacri Palatii Apostolici. Franc. Xaverius Passari Arch. Larissen. ac Vicesgerens", and "Erimprimatur (sic). Fr. Thomas Maria Mamachi Ord. Praed. Sac. Pal. Apost. Magister". I cite the *imprimatur*s to show that there must have been earlier editions, and the names as possible clues to the dates.

The catalogue of 1792 gives the date of publication or production of a large number of the works. Being the earliest bibliographical authority, and no doubt repeating the material of its earlier editions, one is naturally inclined to confidence in its data. But some dates given are evidently wrong, e.g. 1758 for the *Trofei di Ottaviano Augusto*, which is dated on the title-page 1753, and the natural inference is that here we have a printer's error, 3 and 8 being easily confused. In other cases divergence of date by a year is immediately explained by the fact that the catalogue constantly cites the exact day of the papal *approbatio*, which is generally in the year before publication.

The greatest problem is the dating of the "Vedute di Roma", the largest and best known series of Piranesi's views, of which 135 were produced by G. B. Piranesi (a plan of Rome of 1778 being sometimes included in the series, and also later two views by Francesco Piranesi). The list of the 137 views in the 1792 catalogue is arranged roughly by subject, and most later editions of the series are found in this order. Apart from this list one has the single sheet engraved catalogues which are found inserted at various places among large collections of the master's work. One plate was used throughout G. B. Piranesi's life, and new entries were engraved on the plate as the works were published. Dr. Giesecke (p. 42) cites only four editions of this catalogue, and reproduces one of these on his plate 60 as of about 1761 (though comparison of its entries with published work makes it certainly about 1771). Of this "Catalogo delle opere date finora alle luce da Gio. Battista Piranesi" I am

¹ See *Burlington Magazine*, Vol. XIX, p. 81 (May, 1911).

² *Meister der Graphik*. Bd. VI. Giovanni Battista Piranesi, von Albert Giesecke. Mit einem Titelblatt und 63 Tafeln. Leipzig (Klinkhardt & Biermann).

Giovanni Battista Piranesi

able to refer to the following impressions, showing eleven different states:—

- (1) Rome, Academia S. Luca (referred to by Giesecke). Includes *Vedute* to No. 59. About 1760.
- (2) British Museum Library, 147. i. 9. Camb. Univ. Library (with MS. additions). *Vedute* to No. 60. Last entry of other works *Della Magnificenza de' Romani*. About 1761.
- (3) British Museum Library, Tab. 488. d. (2). *Vedute* engraved up to 60 (with MS. additions). Last entry *Lapides Capitolini* (*Fasti Consulares*). About 1762.
- (4) From the collection of Mr. Herbert Baileford (reproduced on pl. III of Arthur Samuel, *Piranesi*). Same engraved entries as (3) with additions of price and No. of Plates in *Dell' Emisario del Lago Albano*. About 1763-4.
- (5) John Rylands Library, Manchester. *Vedute* up to No. 63. Other last entry *Raccolta di Disegni del Guercino*. About 1764.
- (6) British Museum, Print Room. *Vedute* engraved up to No. 65 (with MS. additions). Other last entry *Descrizione delle Antichità di Cora*. About 1764-5.
- (7) Berlin, Print Room (referred to by Giesecke). *Vedute* up to No. 72. About 1764-5.
- (8) British Museum Library, 561. f. 1 (5). *Vedute* up to No. 84. Other last entry *Diversi Manieri d'ornare i Camini*. About 1769.
- (9) Dresden, Kupferstichkabinet (reproduced by Giesecke, pl. 60). *Vedute* up to No. 97. Other last entry *Vasi Candelabri*. About 1771.
- (10) Oxford, Bodleian, Gough collection, 410. f. 36. *Vedute* up to No. 107, (*Del Arco di Benevento*). Otherwise similar to (9). About 1773.
- (11) Sir John Soane Museum (at end of Vol. IV of *Antichità Romane*, ed. 1784). *Vedute* up to No. 134. The title of No. 107 has been altered to *Del Palazzo Farnese*, and the *Arco di Benevento*³ does not appear at all. Other last entry *Vedute 21 di tre Tempi . . . a Pesio*. About 1779.

I have merely given enough indication of the contents of the different states to show that their respective dates are for the most part fixed by other entries beside the *Vedute*, on reference to the years of issue as given in the 1792 catalogue.

I give below a list of the *Vedute* in the order of the complete engraved catalogue (the *Arco di Benevento* [1778] being the only plate by G. B. Piranesi not in the Soane edition of the catalogue³). This is the order in which all the contemporary editions were undoubtedly issued (e.g. two sets, one incomplete in the British Museum), before Francesco classed them according to subject. It is certainly the best order in which to keep the series, as it shows the artist's development. The order may not be exactly chronological but it is roughly so. I have also added number and date according to the catalogue of 1792. There are only eight cases where one would be naturally driven to doubt these dates, and six of these may be mere printer's errors (i.e. 1742 for 1749, 1729 (twice) for 1749, 1775 (three times) for 1757). But the chief problem of date arises from a consideration of the early editions of some of these *Vedute* which were published by Bouchard under the title of "Le Magnificenze di Roma", 1751.

Of this rare early volume, which properly includes a selection of the other early series (see below), I know two copies, one belonging to Mr. Reginald Blomfield, and another to Mrs. Gilbert Drage; while a third in the Soane Museum has

³ See list of the *Vedute* for suggested reason.

the title page and *Vedute*, but is without the other miscellaneous plates referred to on the title-page.

Counting engraved title-page and frontispiece of the *Vedute* as Nos. 1 and 2, and keeping to our numeration of the *Vedute*, each of these three volumes contains plates 1, 2, 3, 4, 5, 7, 8, 9, 14, 15, 16, 17, 18, 19, 28, 29, 33, 36, 37, 38, 40, 41, 43, 45, 46, 49, 50, 51, 52, 53, 54 and 56. The Soane copy has 32, 34 and 58 (not in either of the others), and both the Soane and Blomfield copies have 59 (not in Drage), and the Blomfield and Drage copies have a *Tempio di Bellona* (not in the Soane.)

Now, according to the catalogue of 1792, the 59th view, and several before, were produced as late as 1760, and others included cover most of the years between 1748-1760.

How is this compatible with the date 1751 on the title-page of "Le Magnificenze"? Was Bouchard wrong, or Francesco Piranesi in his catalogue of 1792? As to the possibilities of the date on a title-page being incorrect, we have only to refer to the later editions of the "Opere Varie", shown to be after 1757, though the date 1750 is still allowed to pass unaltered on the printed title-page.

On the other hand, it would seem that "Le Magnificenze" dated before 1753, when the inscription on *Veduta* 34 (*Il Castel dell' acqua Marcia*) was altered to *Veduta dell' avanzo del Castello* as it appeared in the "Trofei di Ottaviano Augusto", and in all later issues of the plate and the "Vedute di Roma". It should be noted also that all the *Vedute* in "Le Magnificenze" are in an early state before the addition of the price, and address of Piranesi ("Strada Felice nel Palazzo Tomati vicino alla Trinità de' Monti"). Dr. Giesecke states that Piranesi was at this address only from about 1760-61, but the address may be noted on the *Veduta* 34 as it appeared in the "Trofei di Ottaviano Augusto" 1753, and also on Plate III of Vol. II of the "Antichità Romane", ed. 1756. His earlier address in Rome (about 1748, and probably before that date) was in the Corso opposite the French Academy (e.g. on the title of "Antichità Romane de' Tempi della Repubblica", 1748, and on the four *Groteschi* of the "Opere Varie").

I can only leave the material I have thus gathered for future solution: I do not at the moment feel confidence in deciding between the relative authority of the title-page of "Le Magnificenze" and the catalogue of 1792. But one strong point in favour of the 1792 catalogue dates being correct is that the engraved catalogue, which includes the "Della Magnificenza ed Architettura de' Romani"⁴ of 1761, only includes 60 *Vedute*, which were produced in 1761 and the preceding years according to the catalogue of 1792.

There is one other catalogue to which I might refer, i.e., the short printed list of the *opera finora*

⁴ A work not to be confused with *Le Magnificenze di Roma*.

date in luce on p 4 of the preface of the "Antichità Romane", 1756. This, moreover, is of value in our argument, as giving 39 *Vedute* engraved to that date (whether this includes title-page and frontispiece is uncertain). Leaving aside the evidently wrong date, 1775, for Nos. 38, 39, 40 (for which we have suggested 1757 as the easiest interchange—for they might have been ready in 1756, though not actually published till 1757), Nos. 1—41 of the *Vedute* reach the year 1756. If the earliest engraved catalogue contained 59 numbers it is quite likely that the views already etched were not put down in absolute chronological order, but it seems in the highest degree unlikely that all of those after No. 39 or 41, which were included in the "Magnificenze", were engraved by 1751.

Another small point of interest to be gathered from a comparison of the printed catalogue in the "Antichità" and the earliest of the engraved catalogues relates to the "Carceri". In 1756 this series is priced 14 paoli; by 1761 it is definitely stated to contain sixteen plates, and priced at 20 paoli. The only copies of the first edition of the "Carceri" that have hitherto come to notice only contain 14 plates, and I think this early price of 14 paoli helps to support the assumption that the early editions never contained more.

In dealing with the "Carceri" I would at once correct an error of my former article, in which I stated that according to the catalogue of 1792 the series was etched in 1742. I transferred this date from the preceding entry referring to the "Opere Varie". Here the date is no doubt correct for some of the plates at least, as part of the series was published in 1743, with the title "Prima Parte di Architetture" (the plate used in later state as second frontispiece in the "Opere Varie", 1750). The only copy of this, Piranesi's first published work, known to Dr. Giesecke is in the Biblioteca Corsiniana, Rome, and the copy wants several plates. Further notes about this work, and undescribed editions of the "Opere Varie" are relegated to my list. In the case of rare editions, as for example the first of the "Carceri" (now known in two states, the first with "Buzard", the second with "Bouchard" on title-page), I have referred to the collections in which they occur.

In judging the quality of Piranesi's etching it is essential to see the fine early impressions. The difference is particularly noteworthy between the architectural plates in the "Prima Parte di Architetture" and first editions of the "Opere Varie", and the reworked states of the same in the later issues of the "Opere Varie". The early states are lighter and clearer in etching: the rebiting may give depth of tone, but the general effect is much more patchy and restless. The same difference may be seen in the four small architectural plates, reproducing the four frontispieces

of the "Antichità Romane" with their original dedications, in that rare volume "Lettere di Giustificazione scritte a Milord Charlemont", 1757, which appeared rebitten in most copies of the later edition of the "Opere Varie". In general, Piranesi used etching more purely in his earliest work, as for example in the first edition of the "Carceri". These early states may lack the variety given by the added work and rebiting of the later states, but there is a most satisfying restfulness of tone in the earlier states. The series of smaller views in Vol. I of the "Antichità Romane", 1756, have a considerable portion of the same qualities, but they have already lost something of the freshness of the series of 1748.

Among his views, again, the purest in etching are the small series of oblong plates, the "Antichità Romane de' Tempi della Repubblica"⁵ of 1748. One of these, the *Arco di Galieno*, has a simplicity of tone reminiscent of Tiepolo or Canaletto, but in most of the others Piranesi is already using double biting to add variety and depth to his light and shade. From the purely artistic side there is scarcely anything more attractive in Piranesi's work than this early series.

Piranesi's development as an etcher may be most comprehensively studied in the "Vedute di Roma", extending as they do throughout his whole life. Here, too, one may remark the purer etching and the lighter and less varied tonal scheme of the earlier plates. Then an increasing tendency in the later views to stronger contrasts of light and shade, obtained either by double biting or by the use of the graver.

The wealth of beauty throughout Piranesi's topographical and archaeological work⁶ is astonishing. Even in the illustration of mere details of construction, perhaps in several compartments on one plate and with a variety of engraved explanations, he shows a remarkable sense of effective composition.

I would refer to a few of the most magnificent of his etchings in his lesser known works. The splendid views of bridges, in particular the *Pons Mollis* (XXXIX), and the *Pons Ælius* (XLIV); the attractive *Island in the Tiber* (XI), and one of the most successful of his views of the exterior

⁵ Issued later under the title *Alcune Vedute di Archi Trionfali*. Not to be confused with the *Antichità Romane* of 1756 (4 volumes).

⁶ In relation to Piranesi's illustration of antiquities, and as some *point de départ* for testing his faithfulness as an archaeologist, I would refer to two originals in the Soane Museum reproduced in the *Vasi Candelabri*. The first, a Roman lamp, reproduced on Plate IX, is somewhat freely treated. In the second, a sarcophagus (Plate V, on the left), Piranesi is fairly faithful to the details of the original, only he emphasizes the stems of the flowers in the ornament on the front, and the lid is entirely different in ornament. The latter fact can, I think, only be explained by the lid having been changed since Piranesi etched the sarcophagus, as the difference of ornament is complete, not a matter of careless copying. I am indebted for these two references, and for constant help in relation to the volumes under his care, to Mr. Walter Spiers, of the Soane Museum.


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of the *Pantheon* (XXIII), in his work on the "Campus Martius", 1762. Then Plate VI of the "Descrizione e Disegno dell' Emissario del Lago Albano" (1764) for the splendour and depth of its massing of light and shade, and Plate XXII of the "Antichità d'Albano," 1764 (*Elevazione e prospetto d'un'altra piscina a Castel Gandolfo*) for its wonderful vista of arches, and subtle play of light and shade. The last of these comes near to the best plates in the *Pæstum* series in the impressiveness of its massing and composition, while its figures show all the characteristic life, Callottesque in its vivid fantasy, which is chiefly remarkable by its absence in the *Pæstum* engravings. As one of the best illustrations of Piranesi's impressive power

we reproduce [PLATE I] a plate from the "Antichità Romane" showing the *Foundations of the Mausoleum of Hadrian*. It is one of Piranesi's largest plates, comparable in its gigantic strength with Plate I of the "Antichità di Cora", but Piranesi never forces his effect by the mere dimensions of his work. He obtains an almost equal magnificence of effect in small plates such as the *Idea d'un atrio reale*, one of the few smaller plates added to the later editions of the "Opere Varie", and two small views of the *Pantheon*, in the "Antichità Romane" of 1756, have an impressiveness at least equal to the larger renderings of the same subject in the "Vedute di Roma."

(To be continued.)

BYZANTINE SILKS IN LONDON MUSEUMS BY W. R. LETHABY

ECENT writers have assigned a dominating influence to Persian art in the development of the mysteriously beautiful Byzantine silk fabrics.¹ "Most authorities, as Lessing, hold that these silks were actually produced in Persia chiefly in the 6th century". So Mr. Dalton tells us in his indispensable "Byzantine Art";² and adds, "the influence of Persia is in fact paramount". Mr. Alan Cole, in his "European Silks", as long ago as 1899³ published a valuable observation made by him that a Persian sculpture (c. 620) has indicated on the dress a pattern of circles containing dragons similar to others found on some of the silks. He proceeded to class the patterns as Sassanian, Egypto-Persian, and Byzantine. Migeon⁴ begins with Sassanian tissues and illustrates some which we may agree are in fact Persian, but they must be comparatively late in date. Diehl⁵ follows the same fashion, so does Venturi,⁶ who remarks in relation to the supposed Persian origin of the hunter type of pattern, that Herodotus had recorded that the Persians were taught to ride, shoot and tell the truth! It is one of the purposes of this paper to show cause against the verdict in favour of Persia. The dating of these tissues is as yet very uncertain. A great number of pieces, usually mere fragments, exist which have been preserved in treasuries or found in shrines; but many others have now been found in Egyptian (Coptic?) graves. I wish to suggest

¹ Since this article was finished, I have seen the important work by Dr. Otto von Falke (*Kunstgeschichte der Seidenweberei*, 2 vols., Berlin, 1913). By its aid I might add much to what is here said, and make some corrections, but the article is printed as written.

² O. M. Dalton, *Byzantine Art and Archaeology*, 1911, p. 584.

³ Alan Cole, *Ornament in European Silks*, 1899.

⁴ G. Migeon, *Les Arts du tissu*, 1909.

⁵ C. Diehl, *Manuel d'Art Byzantin*, 1910.

⁶ Antonio Venturi, *Storia dell' Arte Italiana*, Vol. I, 1901.

⁷ By Coptic I shall mean Christian Egyptian including Alexandrian. There are important collections of silks found in

that the full bearing of the latter on the questions of origin and date has hardly been appreciated. I propose to examine some of the pieces in the London museums and to make them the basis for a criticism of current views.

Textiles patterned with figures, animals and birds, were common in quite early Greek art. In the Alexandrian age the patterning became very ornate, and frequently a unit motive was repeated all over the stuff. In early Christian days scenes from the gospels were represented on garments, as we know from the often-quoted protest of Bishop Asterius,⁸ while the early ivories and gilt glasses show handsomely decorated garments.

Nearly all the Byzantine silks have subjects distributed in a series of circles, the borders of which are frequently linked together by other smaller circles; the larger circles often contain hunters spearing lions, and it is suggested that both of these motives are of Persian origin. Diehl says, "The cavaliers symmetrically disposed . . . the design in circles with palmettes between, all attest a Persian model". The development of repeating patterns has not been fully worked out; they doubtless first appeared in textiles. In the late Hellenistic age "diaper" decoration was rapidly spread over the civilized world from Palmyra to Britain, and the centre of distribution was probably Alexandria.

In FIGURE I, *a, b, c*, I give three "diaper" patterns from late Roman stonework in the Trèves Museum, and in *d* the design of the setting out of the pattern of a mosaic floor found at Tyre.⁹ The first three are probably of the 4th century, and the fourth of the 5th or 6th. The scheme of the last was known in the 4th century, and it appears in different proportions in the mosaics of Santa

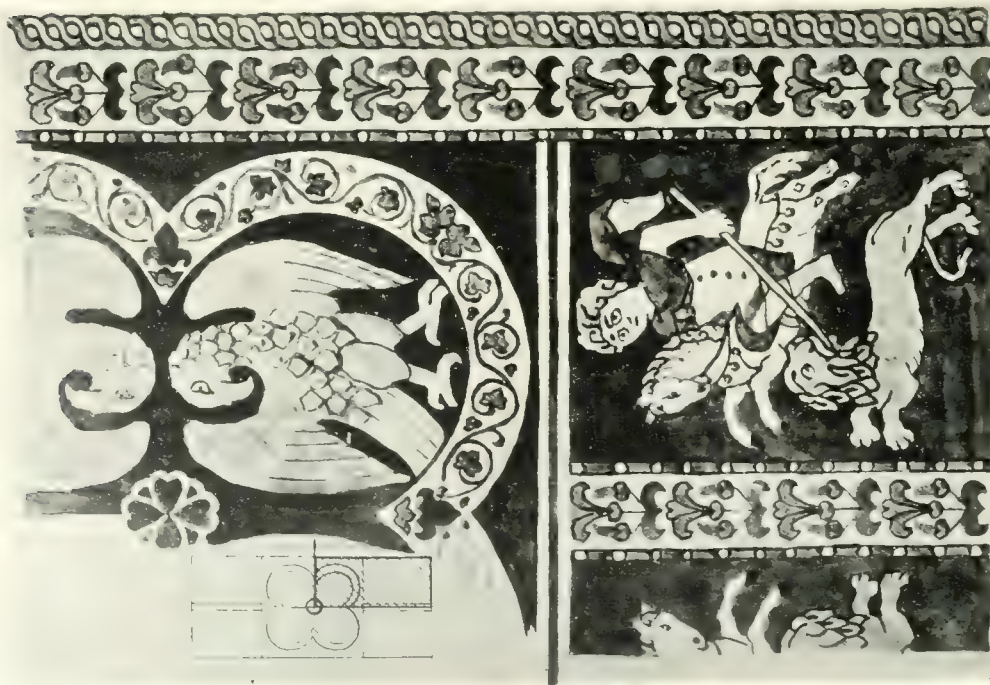
Egypt, at Berlin and Brussels as well as in London. They need to be treated as a class apart.

⁸ Asterius, see Dalton, *op. cit.*, p. 553.

⁹ Charles Bayet, *L'Art Byzantin*, 1883, fig. 6.



(A) THE FOUNDATIONS OF THE MAUSOLEUM OF HADRIAN (THE CASTELLO DI SAN ANGELO) ORIGINAL ETCHING BY PIRANESI IN THE "ANTICHITA' ROMANE" 1750 VOL. IV, P. 9. SIZE OF ORIGINAL $27\frac{1}{2} \times 18$ IN.



(A) No. 2,200



H. R. HOGGOOD: DELT.

(B) No. 559

Byzantine Silks in London Museums

Costanza, Rome. In both cases the circles contain figures. It is highly probable that these endless patterns were derived from textiles; a robe decorated with a series of interlocking octagons is

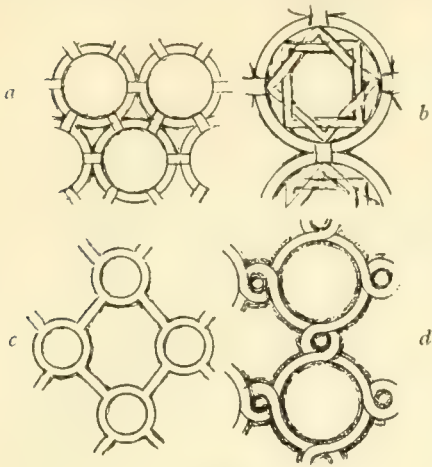


FIGURE 1

style and are probably not later than the first part of the 6th century, have their patterns set out on the model of *d* in FIGURE 1, and the other cruder forms of "wheel patterns" were doubtless all derived from such late classical sources. Stuffs patterned over with circles were represented on Coptic dyed linens, ivories, and wall paintings of the 4th to the 6th century, and there is every reason to suppose that it was a late Hellenistic fashion. In regard to the origin and dating of the Byzantine silks generally, great weight must be allowed to the evidence provided by the large number of specimens found in Coptic graves. Those so found are likely to be earlier than the 8th century, while any class not represented in these graves may be later than the 8th century. A large number of pieces which may be dated by means of inscriptions and other indications as belonging to the 10th century and later are not represented amongst Egyptian finds.

THE ORANTE.—A small circular fragment (2065) in the Victoria and Albert Museum which was found in an Egyptian tomb has for its subject a saint with arms extended in prayer standing between two trees.¹⁰ This must be as early or earlier than any other piece known. A similar design is frequently found in Early Christian art from about the 3rd century, especially on the gilt glasses, but our silk can hardly be earlier than the 5th century and more probably belongs to the 6th. The roundel is only three inches across, or including the border four inches; the ground colour is crimson, the most usual colour of the earliest pieces. The border

has a conventional rose pattern and outside that a narrow margin "pearled", the spaces between the white spots being of two or three different colours. Both those characteristics should be specially noticed as they recur on other pieces. The roses in this kind of border have been called hearts, or degraded palmettes, but if several examples are compared it becomes plain that they are really roses. The early linens ornamented with tapestry work sometimes have simple open roses spotted over the field. A small panel at the Victoria and Albert Museum has a border of such roses; another has similar roses in the corners and along the sides, other roses in profile with leaves between; in the British Museum is another little panel having a border of the same kind. The roses in profile are represented like a single heart-shaped petal, but the leaves, the colour, and the association with the full roses make the intention certain. These rose patterns are specially characteristic of late Hellenistic and early Coptic art.¹¹

THE HUNTER.—Amongst the designs which have been classed as of Persian origin are those which display hunters spearing or shooting lions. Diehl says, "a series of examples attest the imitation of Persian models; these are the silks with subjects from the chase. A good example is the pall of S. Ambrose at Milan (6th century), where in great medallions are Persian princes shooting arrows at lions, on a green ground". There can hardly be any question of the Persian character of this piece, but the date suggested for it is impossible, the style is more like mediæval Persian than Sassanian work. The earliest pieces usually have a crimson ground, this is green; "great medallions" are a sign of lateness; and the pattern in the interspaces left by the roundels is very much like the pattern in the Victoria and Albert Museum fragment of *The Great Griffin*, which is not earlier than the 10th century; and finally the design of this piece is highly developed from the first simplicity of the single hunter type.

A large number of hunting pieces have been discovered in Coptic graves both on silks and on linens. Asterius, who wrote at the end of the 4th century, mentions the use of subjects from the chase for decorating the dresses of Christians. Horsemen subjects are found with remarkable frequency in the remnants of Coptic painting which have been discovered, and hunting subjects were even selected for the mosaic decorations of churches. The mosaics from Carthage on the N.W. staircase of the British Museum may serve as examples.¹² S. George on horseback is popular in Coptic art.

At South Kensington are two fragments (No. 2,200) of a "sleeve panel" found in Egypt on which in each of two small squares is a hunter spearing

¹⁰ For Coptic parallels see Gayet (Albert), *L'Art Copte*, Paris, 1902, pp. 97 and 103. This small roundel probably terminated a shoulder strap. There is a complete shoulder strap of this kind at Berlin which is probably also a 6th-century piece.

¹¹ Cf. Jules Baillet, *Les Tapisseries d'Antinoë*, 1907.

¹² Cf. L. Cabrol, *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, 1903, &c., under "Chasse".

Byzantine Silks in London Museums

a lion¹³ [PLATE, A]. The ground is crimson, the lion yellow, the horse and rider white with green mantle and trappings, the details being put in with dark lines. The border has a pattern of roses in profile, and on one side of the border is a narrow pearled margin, the spaces between the "pearls" being yellow, green, and red; the other margin has a delicate guilloche pattern of classic form. This piece is of fine early style, the drawing is good, the scale delicate. It is evidently very closely akin to the *Orante* design. At South Kensington are also two pieces of fine style with similar hunter subjects in rather small circles (559 and 560) [PLATE, B]. In one the hunter spears a lion, in the other he shoots an arrow. These pieces are called Byzantine, and conjecturally dated in the 8th or 9th century. They are not said to have been found in Egypt, but they so closely resemble the piece just described that it would seem they must have come from the same weaver. The hunter, the rose border, and even the little pearled margin with the different colours between the spots, all are alike. Moreover, each piece is cut down to form a square of about nine inches which has been applied to a tunic after the Coptic fashion. There cannot be a doubt that they came

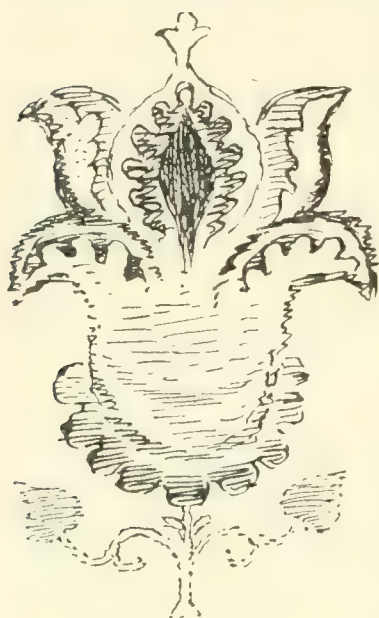


FIGURE 2

¹³ The larger fragment is a quarter of a sleeve piece which had four eagles in a quatrefoil and two hunters at each end. Compare a piece (No. 770) in the same collection, and the well-known "Zacharias" pieces. I give on the PLATE a slightly restored illustration of these interesting fragments. These sleeve pieces were doubtless associated with other "panels" like those next described.

¹⁴ The pieces in the museum are much worn. In the drawing reproduced on the plate one of them has been skilfully restored for me by Mr. Hopgood. By bringing together these squares and the sleeve panels mentioned just above, also the *Orante* disc from a shoulder strap, we get the nearly complete decorations of a tunic of the best quality at the best time.

at some time from Egypt. Two characteristics of these fragments must be specially pointed to. The borders of the roundels interlace in the way described above [FIGURE 1, d], and the spaces between the roundels are occupied by remarkable sprig designs of which more will be said; it must also be remarked that in these pieces of the finest style, there is only one hunter in each circle.¹⁴

Other pieces of inferior style at South Kensington have two hunters and two beasts in the same circle. The best of these, which cannot be much later than the single hunter pieces, is almost exactly like a piece at Cologne.¹⁵

Both these have in the interspaces a small rosette made up of the rose pattern. Several other double hunter pieces of inferior style are known to have been found in Coptic graves. Some of these are in a single colour; two, which are



FIGURE 3

very much alike, one at South Kensington and the other at the British Museum, are gaily coloured with much fair blue on a crimson ground. A third piece of the same style is illustrated by Dreger.¹⁶ Even these, degraded as they are, can hardly be later than the 8th century. I give in FIGURE 2 the sprig from the interspaces of the fine single hunter piece at South Kensington, 559, and in FIGURE 3 the sprig from the double hunter piece at the British Museum. It will be seen how inferior the latter is; the drawing of its figures also is crude and square, the beasts being laid down in parallel bands. On their paws and shoulders are



FIGURE 4

round spots, a detail which is found again in other pieces which I suppose to be later. From their style I should date the fine single hunter pieces early in the 6th century, and the best of the double hunter pieces were probably woven in the same century;

the type lasted long and was taken up in Persia and even handed on to China.

The sprigs mentioned above are broken up into parts in the existing fragments of silk. In the FIGURES 2, 3 & 4 I have brought the parts

¹⁵ Diehl, *op. cit.*, fig. 131. Another similar piece at Berlin is known to have been found in Egypt.

¹⁶ Moriz Dreger, *Kunstlerische Entwicklung der Weberei*, &c., 1904.

Byzantine Silks in London Museums

together from the corners of the small square pieces and thus restored their complete form. From these diagrams it will be seen that they are not palmettes of Persian origin but lilies derived from Hellenistic art. FIGURES 5 & 6 show two lily forms from late classical metalwork which



FIGURE 5

FIGURE 6

may be compared with those of the silks. FIGURE 7 shows a lily sprig of exactly the same type as those on the silks but much cruder; this comes from a Coptic linen tunic at South Kensington. There can not be a doubt that these lilies are Coptic designs.

THE VIRGIN AND CHILD. At South Kensington is a fragment of silk found in Egypt having small circles about four inches in diameter containing figures of the Virgin and Child.¹⁷ The ground is crimson, but the drawing is not of the finest style. It is important, however, as it has some claim to be compared with the most beautiful of all these tissues, that discovered a few years ago in the Sancta Sanctorum of the Vatican, which has remarkable groups of *The Annunciation* repeated in the intertwining circles.¹⁸ The design of this subject is of the eastern type in which the Virgin is seated and has by her side a basket of "purple", a scheme which is followed on the Coptic dyed linen and the Coptic embroidered roundel at South Kensington. The borders to the roundels are practically identical with those of the single hunter pieces at South Kensington; they interlace in the same way, and have a similar pearly margin. The beautiful sprig in the interspaces is like that of the hunter piece, but a little more elaborate [FIGURE 4, and compare with FIGURE 2]. The ground colour is, I believe, crimson. With *The Annunciation* piece was also found another of similar style with groups representing the Nativity. The borders of the circles and the sprigs between were identical in both pieces; so much so that these parts must have been woven from the same pattern.

These two pieces of the Sancta Sanctorum, together with the three single hunter pieces and the *Orante* fragment at South Kensington, are all very closely allied; they must have been produced at one place at nearly the same time. The evidence points to Egypt—that is, I suppose, Alexandria—and the fine early style suggests the 6th century.

DAVID AND THE LION.—In the remarkable collection of silks at South Kensington are two large fragments of a tissue which has for the subject of its pattern a combat between a youth and a lion.¹⁹ Other pieces of the same or similar

silks are at Berlin, Lyons, Nuremberg, Coire, also in the Cluny Museum and the Sancta Sanctorum of the Vatican. Diehl calls the subject Samson or Hercules, and Migeon thinks it might represent a combat in the circus. It has not, I believe, been suggested that the subject is David and the Lion, but if we proceed by evidence we must decide that this is indeed the subject. The combatant's youth is one point; what Diehl calls the "antique costume" indicates the shepherd; the flower by the lion is a hint of the field where the sheep fed. The treatment is according to the usual formula for David's fight with the lion (see for instance a salver dish from Cyprus in the Pierpont Morgan collection²⁰). David is here a similar youthful figure with flying cloak and bare legs, and he forces the lion down with his knee. David saving the sheep was a type of Christ in the code of Christian art; subjects from the life of David are well known in Coptic art, and it is almost certain that the Cyprus dish was an Alexandrian work.

Our silk has a crimson ground; the drawing is a good deal like that of the hunter pieces, and it has rose borders; it is therefore almost certainly Coptic. The fragment in the Sancta Sanctorum differs in details from ours, and it may be a little earlier than it. The arrangement of the design in both, a series of bands with scalloped borders, is very remarkable. A little consideration will show that the scallops are formed by parts of circles, and that the design was first conceived as a series of roundels. Then parts of the circles and the ground were cut away and the pattern closed up to make it richer. The subject unit is reversed alternately, like the pattern of the later hunter pieces; it is also rather large in scale, and the drawing is not so good as that of the best pieces. For these reasons I should not date it earlier than the second half of the 6th century, but it can hardly be later than the end of the 6th century.

A subject of which we have no example may just be mentioned (Dalton, Fig. 377). This has two "idols" standing on pillars and bulls are being sacrificed before them. These

"idols" have been explained as the Dioscuri, but I am inclined to see in them the gods of Egypt. The passage in Hosea (xi, 2), "they sacrificed unto Baalim and burned incense to graven images", was



FIGURE 7

¹⁷ See Dalton *op. cit.*, fig. 441.

¹⁸ See Dalton *op. cit.*, fig. 378.

¹⁹ See Dalton, *op. cit.*, fig. 371.

²⁰ See Dalton, *op. cit.*, fig. 581.

Byzantine Silks in London Museums

associated with the idols who, according to the apocryphal gospel, fell when the child Christ was brought into Egypt. As an incident relating to Christ in Egypt it might very well have been chosen there. For similar Egyptian idols set on columns see the Byzantine miniature illustrated by Diehl, p. 589. In representations of the fall of the idols they are shown toppling from pillars. The borders of this piece are much like those of some of the roundels containing tree patterns described below.

TREE AND SPRIG PATTERNS.—Several pieces found in Egypt and now at the Victoria and Albert Museum have tree and plant patterns; sometimes the plant grows from a vase, birds are in the branches and animals bite the foliage. One of these tree patterns is a dull orange, stags on either side of the tree crop the foliage. Another of greyish purple has two small figures as well as birds. Still others are on a bright crimson ground.

One of the most remarkable pieces at South Kensington is a piece of silk which was covered

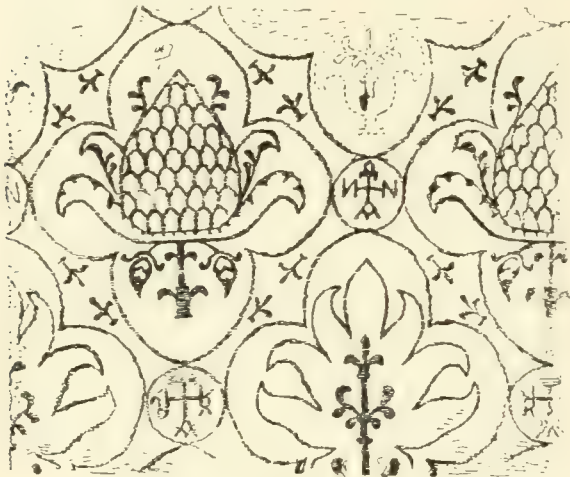


FIGURE 8

by a continuous pattern curiously like a modern damask [FIGURE 8]. The colour is a beautiful glowing purple, and the design is little more than an outline of darker purple. The pattern consists of

EARLY FURNITURE—XIII BY AYMER VALLANCE

LINENFOLD PANELS—(continued)

HOWEVER much they may vary in section, and in minor detail or accessories, all linenfold patterns must belong to one or other of two classes, viz., they must either be self-contained or else continuous. The distinction between the two kinds, though not usually recognized, is a very real one. In the case of self-contained panels the outer fold, on either hand, consists of a roll turned

sprigs distributed in quatrefoils and linked by little circles in which are cruciform monograms; the alternate sprigs approximate to the pine-cone type. This also was found in an Egyptian tomb and made part of the collection of most of the pieces from Egypt which was given to the museum in 1900.²¹ The tree pattern has usually been accepted as a Persian characteristic, but trees and sprigs in great variety are found on ivories and the early Coptic linens decorated in "tapestry," as well as on these silks which themselves can hardly be later than the 7th century. In view of the large mass of the evidence this point will have to be reconsidered.

Three of the simplest tree patterns at South Kensington, all found in Egypt, have "sprigs" rather than trees in circles, these sprigs are a good deal like those which fill the interspaces of the *Hunter* and *Annunciation* types above described, but they are more elaborate and branching; FIGURE 9 is a detail. The borders seem to be a variation of the rose pattern and to be very like the borders of the pattern which has the two idols.

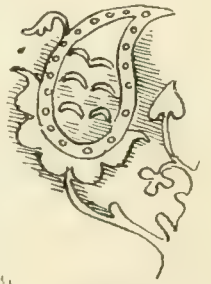
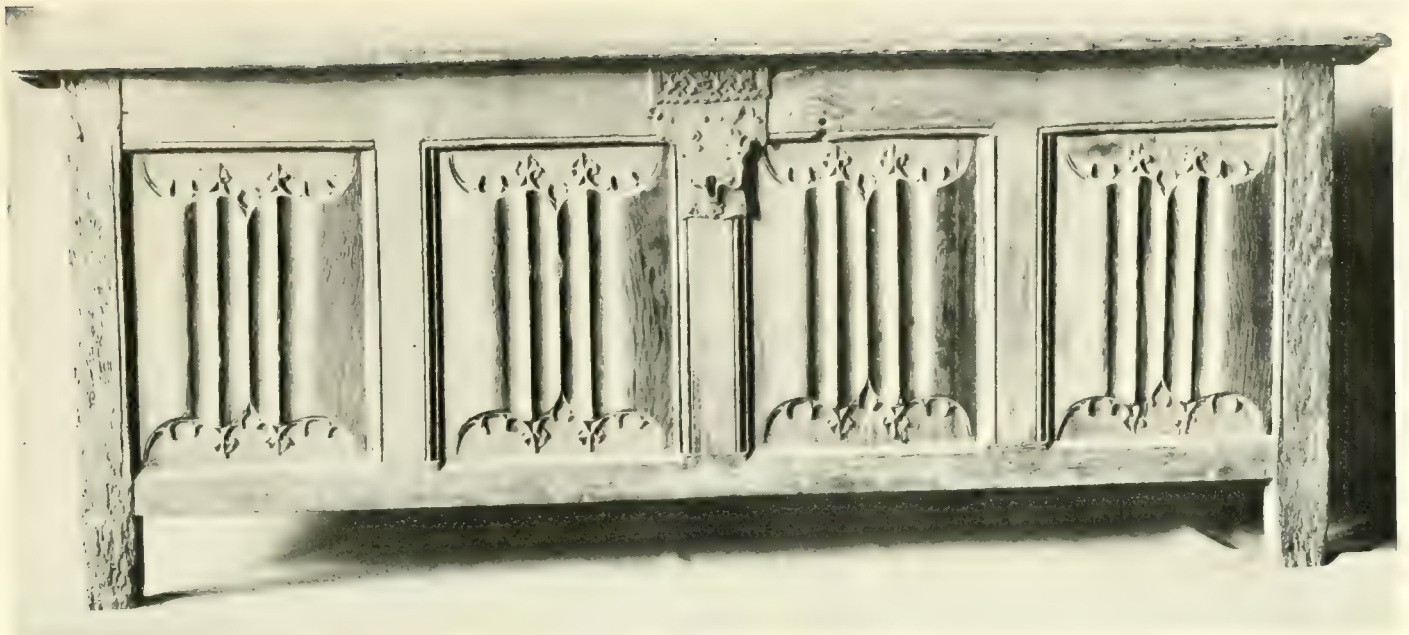


FIGURE 9

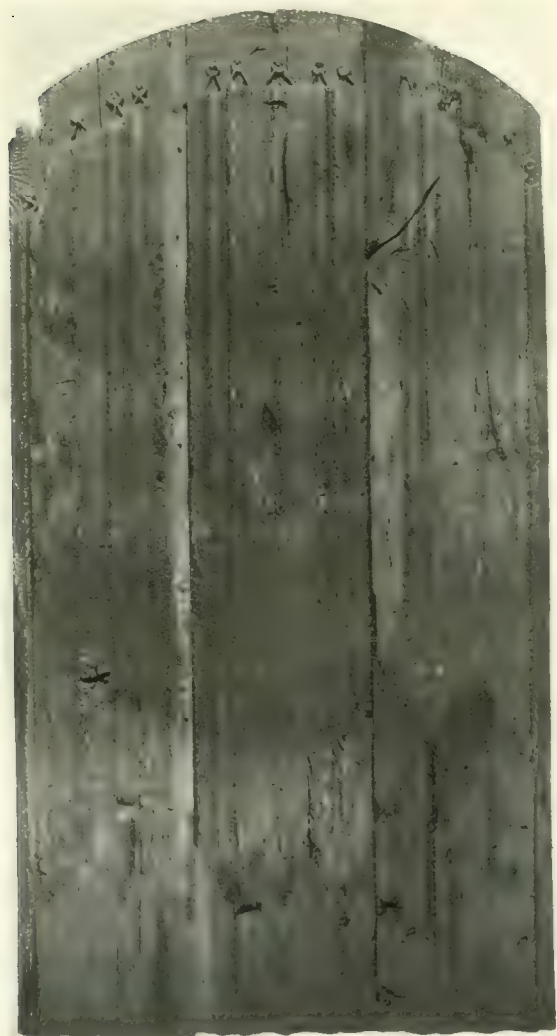
PATTERNS LETTERED ZAXAPIOV.—Several pieces at the Victoria and Albert Museum, one at the British Museum, and others abroad show a horseman with another figure who thrusts at him with a spear.²² By the rider is the inscription ZAXAPIOV.²² All these pieces have been found in Egypt, and they may all come from the same weaver. Some of them are still attached to a linen tunic at South Kensington, along with circles containing the tree pattern last described, with which it was clearly contemporary. This horseman pattern is akin to the hunter type, but it is probably later than the earliest examples of the latter; perhaps we may date it in the 7th century. I suppose that the inscription names a saint.

(To be continued.)

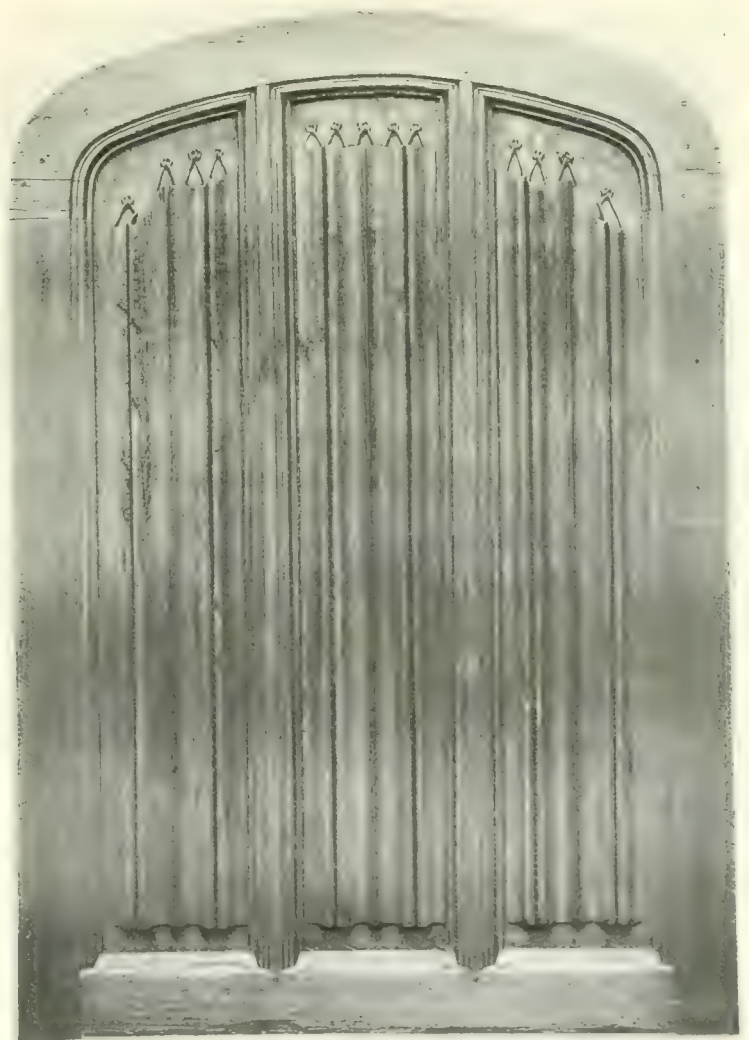
²¹ See Dreger, *op. cit.*, plate 31. ²² See Dalton, *op. cit.*, fig. 367.



(A) CHEST THE PROPERTY OF MR THOMAS SUTTON



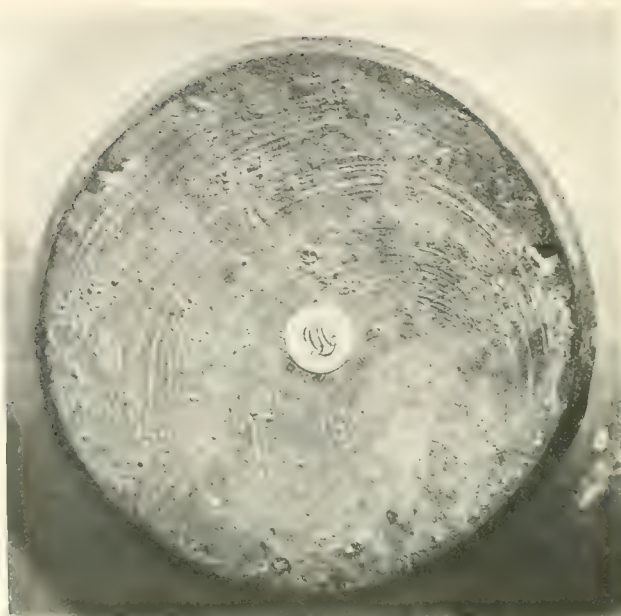
(B) PANELS OF A DOOR THE PROPERTY OF MR J. D. PHILLIPS



(C) REPRODUCTION OF THE PANELS OF FIGURE (B) SHOWING THE ANTIQ METHOD OF FRAMING



(A) THE WHOLE VASE SHOWING PAINT TO HIDE REPAIRS ON THE RIM AND UPPER PART OF THE NECK



(B) THE FOOT OF THE VASE SHOWING THREAD MARKS



(C) THE RUPTURE ON THE NECK OF THE VASE

coherent and logical form of the linenfold pattern. It is decidedly preferable for wall surfaces or other considerable stretches of woodwork. On the contrary, the self-contained pattern, conveying no suggestion of any further continuity beyond the limits of its own circumscribed area, is appropriate rather for slighter uses such as for articles of movable furniture.

Both instances, however, of the linen panelling shown in the accompanying illustrations are of the continuous kind. Both also are otherwise remarkable. The panels in the chest [PLATE, A] belonging to Mr. Thomas Sutton, of Eastbourne, are finished off above and below the ends of the folds with Gothic cusplings, which give the ornament a peculiarly architectural character. It should be remarked that these panels are of three arrises apiece, and that the chest, which retains its original lock-plate, is of Flemish or Northern-French workmanship of the late 15th century. The whole measures 5ft. 9in. long by 2ft. 5in. high by 2ft. 2in. deep.

The peculiarity of the linen panels which form the door [PLATE, B], belonging to Mr. J. D. Phillips is that, with the sculptured buttons and lacing cords along the top for suspension, they are obvious and deliberate imitations of drapery hangings. The treatment of the right and left hand panels, in which the head of the folds is fashioned on the rake, to adapt them to the curved shape of the door, is not very common, nor, it may be added, altogether pleasing. The foot of the same panels having perished, it is impossible to tell whether they were carved below in formal shape or whether the vertical mouldings ran straight down into the bottom rail. The work appears to be English, of the first half of the 16th century. How these panels should be correctly framed up is shown by the reproduction of the door [PLATE, C], as made by Messrs. Owen Grant for Hurstmonceux Castle.

Thanks are due to the owners for the use of the photographs kindly supplied by them.

THE INSCRIBED VASE OF THE DANA COLLECTION BY FRANCIS STEWART KERSHAW

THE history of Chinese pottery, like that of many another interest in Far-Eastern art, is still so dependent upon literary sources and so inadequately supported by specimens of indubitable age and authority, that conclusions on the subject must still, for the most part, be regarded as conjectural. That, to be sure, is one of the romantic attractions of Chinese pottery and is responsible for most of what so far has been done to amass and classify material; but the plausibility with which we may guess, in any instance, that we have found what for long has been sought makes certainty on the subject all the more desirable. In the hope of establishing the value of one of our earlier points of departure, I venture upon the following note on the so-called "Han vase in the Dana collection".

The vase was first referred to in the sumptuous catalogue of the Walters collection, better known as "Oriental Ceramic Art",¹ by the late S. W. Bushell, M.D. He says (pages 10 and 11), "There is . . . a bottle-shaped vase of dark reddish stoneware in the Dana collection, in New York, molded in the shape of a bronze ritual vessel of the time, enamelled with a deep-green iridescent glaze, much exfoliated, which is engraved on the surface with a date corresponding to B.C. 133, the second year of the period *Yuan-kuang*". He repeats this substantially in his "History of Chinese Art";² and in his Historical Introduction to the "Catalogue of the Morgan Collection of Chinese Porcelains"³ it

appears in the form: "They [archaic pottery vases attributable to the Han dynasty] are occasionally dated, as in the case of a characteristic specimen formerly in the Dana Collection at New York, which was engraved with a date corresponding to B.C. 133, the second year of the period, *Yuan Kuang*". The regard in which Bushell's "find" and his repeated references to it have been held generally is expressed by Mr. Berthold Laufer in his "Chinese Pottery of the Han Dynasty",⁴ where he says, "As regards the chronology of this pottery [of the Han dynasty], the dates furnished by two pieces are of primary importance,—the one, 133 B.C., found by Bushell on a vase of the Dana collection . . .; and the other, 52 B.C., on a jug obtained by me . . .". In other words, the vase came to be regarded as a corner-stone in the structure of what we know about early Chinese pottery.

"Oriental Ceramic Art" appeared in 1897. In February, 1898, the "Eastern Ceramics and other Objects of Art belonging to the estate of the late Charles A. Dana" were sold at auction by the American Art Association in New York. Among them was the vase in question, which appears as number 573 in the catalogue of the sale. It was bought by Mr. Kelekian, from whose hands, after a lapse of eleven years, it passed into the possession of the Museum of Fine Arts in Boston.

In the catalogue of the Dana sale, number 573 is described as follows:—

ANCIENT CHINESE VASE. Dense, heavy kaolinic body, with rudimentary handles, and horizontal ringed body; traces of glaze remain, and there is an inscription on the

⁴ Leiden, 1909; p. 8.

¹ New York, 1897.

² London, 1906; p. 8, Vol. II.

³ New York, 1907; p. XLV.

The Inscribed Vase of the Dana Collection

shoulder, indicating that the piece belonged to the dynasty of the Han. (206 B.C.—25 A.D.)

The term "kaolinic" as applied to the body, or clay, of this vase is misleading, just as the term "stoneware"⁶ which Bushell used is inaccurate; for the clay is fine, of uniform compactness and consistency, and soft enough to be scratched with a knife-blade. It is a rather pale brick-red in tone where freshly cut and inside the vase, though for a finger's length inside the throat and on all the exposed surfaces, the colour has been deepened by much handling. The glaze is yellow green where thin, mottled with camellia-leaf green. Where thick, it is of the latter tone and becomes very deep (nearly black) in the drops at the mouth. Originally it covered the outer surface of the vase as well as the upper part of the throat inside; now very little of it remains, and that little (except inside the throat, where it is unchanged) is modified by a film of rich golden iridescence. For the rest, the reproduction [PLATE, A] gives more than any description could of the form, the finish, the condition of the glaze, and the decorative details.

The inscription is shown in the PLATE, C, and is dimly traceable also on the right-hand side of the neck in A. Comparison with recorded Han inscriptions indicates that it is written in characters of the Han style.⁶ It reads, "'Hiao Wu tomb,' Yuan-Kwang 2nd year, Number 15", and indicates that the vase was made for the tomb of the Emperor Wu in the year which we reckon as 133 B.C. At once it raises the curious question as to why a vessel should be made in that year for the tomb of an emperor, then but in his early twenties, who did not die till 87 B.C.—forty-six years later. Such questions, however, need not detain us, since the inscription itself, quite apart from its meaning,

⁶ These terms and the adjectives "dark-reddish" and "bottle-shaped" which Bushell uses, were the only disturbing elements in my identification of the vase; but they sank into place as due to carelessness or peculiarity in observation, as I followed the various clues. It is through the courtesy of the American Art Galleries, of Mr. Kelekian, and especially of Mr. Paul Dana, that I have been able to make sure of the identity of the vase now at the Museum of Fine Arts and the vase "formerly in the Dana Collection at New York".

⁶ For this comparison I am indebted to Mr. Tomita-Kojiro, of the Museum of Fine Arts.

⁷ The third character may also be translated temple, *i.e.* a place for the honour of ancestors or the gods.

enables us to determine whether or not it is reliable—that is, contemporary with the vase.

The observable facts are these; the inscription occupies a space on the neck of the vase on which nothing but patches of a remarkably thin film of glaze remains. The characters have been cut with a sharp instrument, sometimes through the remaining film, but chiefly in the bared clay. The PLATE [C] shows the nature of the ground selected by the engraver. It also shows the quality of the lines which he cut; they have no burr, they are irregular in depth and in width, and they have none of the direct sureness of lines plowed through moist clay or cut in clay which is merely air-dried. In fairness to earlier observations of the inscription I must add that the lines were once filled with a waxy substance which to the naked eye resembled the patches of film-glaze on the surrounding surface. Nearly all the filling has now been carefully cleaned away, leaving the channels clear, as the plate shows them, and quite fresh coloured. The conclusion is inevitable: the inscription was cut not only after the vase was fired, but after the glaze had peeled away from the surface on which the cutting was done. That being so, the inscription has no significance as a clue to the period of this or any other specimen of pottery.

Whatever may be said as to the date when the inscription was cut—and there is the possibility that the hand which cut it is still active—the vase remains a representative specimen of the ware which is called Han. I am not concerned about the accuracy of the term "Han" in this connexion. Though one of the fundamental reasons for using it is now wanting, it is a convenient designation for the various tomb vessels regarded by the Chinese as made in the Han dynasty. Of this group, the vase formerly in the Dana collection is one; the clay, the potting, the method of firing, the decoration, the glaze—in its nature, its colour, and its iridescence—the form in general and in detail, and the genuine appearance of age, all place it there. It is none the less interesting for having been chosen to proclaim itself definitely, though apocryphally, Han.

THE ORIGIN OF THE PERSIAN DOUBLE DOME (*continued*) BY K. A. C. CRESWELL

REGARDING the theory of the Indian origin of the double dome, Saladin⁹ apparently follows Choisy, and in addition suggests that it has also certain mechanical advantages, viz: that it tends to the stability of the dome by constituting additional abutment.¹⁰ A more extraordinary statement it is difficult to conceive, since

⁹ *Manuel d'Art Musulman*, Vol. I, p. 360.

it is obvious that it must act outwardly in the same direction as the thrust of the upper part of the dome itself.

FIGURE 5 shows a section of the dome of the Gūr Amīr. The dotted line produced from C shows the extent of the projecting part. Now the centre of gravity of the projecting part

¹⁰ Professor Phené Spires in *Architecture East and West*, p. 20, also makes a similar statement, but only as a surmise.

The Origin of the Persian Double Dome

is roughly at B, and this part therefore will act with leverage $\frac{AB}{AC}$ about the turning point C, in direction A D. Now the thrust K of the upper part E is in the same direction more or less, and thus the projecting part adds to the difficulty instead of helping matters. This is shown when it comes to practical work by the interior construction of his dome which has a series of tie-bars T, fixed at their extremities in the lower part of the sides of the dome and meeting in the centre where they are carried by a pile of masonry M.¹¹ They are an imperative necessity to neutralize the unscientific shape chosen for the construction of the dome, and by their very existence refute Saladin's theory that

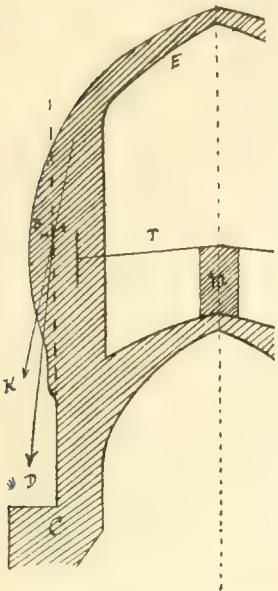


FIGURE 5

La forme bulbeuse présente alors l'avantage de conserver sensiblement, à l'aplomb de l'arc du mur du tambour, la projection du centre de gravité du segment le plus important de la cupole, donc de ramener la poussée à l'intérieur du mur". (P. 360.)

This suggestion is typical of the general ignorance prevailing in Europe in regard to dome construction. Fergusson, with his knowledge of Eastern domes, was the first to shed a ray of light on the problem in 1855,¹² when he made an attempt to point out one of the chief fallacies to be found in European theories of dome construction. Up till then the dome had been considered simply as a circular vault, and like a vault requiring a great amount of abutment. This error goes back to Roman times, as can be seen from the dome of the Pantheon, where perfectly unnecessary masses of material are piled up on the haunches of the dome, giving it a very ugly exterior outline. Fergusson pointed out that while any given section of a vault was of the same breadth throughout, and therefore of the same weight, in a dome the lower rings are much heavier than the crown as they contain far more material. This is, of course, in accordance with the curious mathematical theorem that the weights of the sections of a hemispherical dome are in proportion to their heights. Thus, as is shown in FIGURE 6, the weight of section A B C D is twice that of section B C F because it is twice the height. Fergusson concluded, therefore, that the weight of this lower

ring constituted ample abutment, and that such a dome would be stable; in fact, as Fergusson expressed it, "It is almost as easy to build a dome that will stand, as it is to build a vault that will fall". Of course the base on which the dome rests must be firm and be prevented from spreading, but all this concerns matters below the springing of the dome, and no piling up of material on the haunches is necessary. This last sentence is further than Fergusson went, since the theory as he left it was, that if the lower parts of the dome were sufficiently heavy, the architect need trouble himself no further.

It was reserved for Henry Denison (afterwards Lord Grimthorpe) to give a full, complete and mathematical demonstration of the theory of the dome, when in February 1871, he read before the Royal Institute of British Architects a paper "On the Mathematical Theory of Domes", in which he brought the highest mathematical attainments to bear upon the problem. This use of the higher mathematics was rendered necessary by the fact that the introduction of the actual thickness of the dome itself interferes with the geometrical and trigonometrical considerations involved in the problem, and so deranges all the natural relations of sines and cosines, that the formulæ soon become unmanageable for any direct solution and render a free use of the integral and differential calculus necessary. Nevertheless, he was able to give very close approximations, anything nearer being not only unnecessary, but practically impossible. He also had models of dome sections composed of loose blocks, by which he checked his conclusions, which have never been challenged.

He approached the problem in a different way from Fergusson, whose rough-and-ready method was simply intended to show that there was something wrong with the current ideas on the subject, but whose method does not admit of calculations being made for estimating the spreading tendency at the base, or the minimum thickness required in a dome of given size, etc., nor for any practical calculations of this nature. Instead of Fergusson's ring section, he showed that vertical sections must be taken, and that these vertical sections tapered to a point (*i.e.*, they formed "lunes"), as anyone may observe in cutting a cake or a plum pudding, and that therefore the thrust of the small amount of material in the pointed part was spread over the much larger and heavier outer edge, and that such a dome was abundantly stable provided the base was prevented from spreading, which, in the case of a dome standing on a drum, he found could be attained by a cylinder containing within

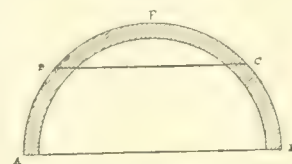


FIGURE 6

¹¹ Saladin, *ibid.*, p. 361.

¹² *Illustrated Handbook of Architecture*, vol. I, pp. 441-3.

The Origin of the Persian Double Dome

its sides a slope of 12° , for a hemispherical, or a slope of 8° , for a pointed (60° or 70°) dome. Should the dome have no neck, but stand directly on pendentives at the intersection of transepts, these of themselves would constitute sufficient abutment. This superior stability of a pointed dome is interesting as almost all domes in the East are pointed, but of course this superior method of construction must have been found by experiment and not by calculation beforehand, as Newton only invented the calculus in 1665, and without it the problem is insoluble. Of course, all domes in the East are unnecessarily thick, tremendously so, in fact, though some are wonderfully scientific in shape, that at Sultānieh for instance [FIGURES 1 & 2], which I think is also one of the most beautiful, as indeed it should be, since it satisfies the eye mechanically.

It is now clear to us that the shapes of the domes of the Bibi Khānūm and Gūr Amīr could not have sprung from constructive necessities in brick or stone. When we find this to be the case with other features in architecture, we usually find that the feature in question is a *copy* of construction in wood, e.g. the mortised joints of the stone rail round the Sanchi Tope,¹³ also the metopes and triglyphs of the Doric order, the Lycian tombs in the British Museum, etc. Can it be so in the case of the bulbous double dome? Is there, or was there, anywhere in the Moslem world known to Timūr, a double dome with swelling outline? Yes! At one place, and at one place only, and that was at Damascus, where stood the great Umayyad Mosque built by the Khalif Wālid in A.D. 705-13, the dome of which in Timūr's time was *double and of wood*.

The following details concerning this mosque are taken from Professor Phené Spiers' "Architecture, East and West".¹⁴ In plan it was as shown in FIGURE 7. It consists of three aisles

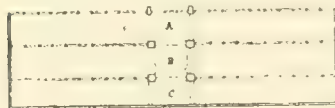


FIGURE 7

and a transept at the intersection of which there was a dome B, which was called the Kubbāt-al-Nasr (the vulture dome); the dome was considered as the head, the aisle below as the breast, while the lofty transept roofs, high above the rest, were likened to outspread wings. The sides of the square around B measure 39 feet 6 inches. The angles of this square are vaulted over with squinch pendentives, and the drum resting upon the octagon thus formed is set back 2 feet so that the dome resting upon it has an internal diameter of 43 feet 6 inches. There is a range of windows in the present drum and a second range in the dome, which is built of stone and covered with lead. This is as things were before the fire of 1893, and

the above dome was built at some date subsequent to the burning of the mosque at the sacking of Damascus by Timūr in 1400.

Descriptions of the mosque at various dates previous to this are to be found in the diaries of the Arab geographers who, between the 9th and the 14th centuries, visited it. These diaries contain the most graphic descriptions of Damascus, and, moreover, these Arab geographers would seem to have been much better acquainted with architectural, and even technical, terms than the greater number of the lay writers of the present day. They describe the building as they actually saw it, and we are able, therefore, to follow the extent and the design of the original mosque and the change which took place after the first great fire in 1069. These accounts may be found collected and translated in le Strange's "Palestine under the Moslems".

The first full description of the mosque is that of Mukaddasi (985 A.D.), who says:—

The Mosque of Damascus is the fairest of any that the Muslims now hold, and nowhere is there collected together greater magnificence. Its outer walls are built of squared stones accurately set . . . The columns supporting the roof of the Mosque consist of black polished pillars in a triple row, and set widely apart. In the centre of the building, over the space fronting the Mihrāb is a great dome . . . On the summit of the Dome of the Mosque is an orange, and above it a pomegranate, both in gold.

At this time it is obvious that there was only one dome.

In the month of May 1069, in consequence of a fight in the town between two of the sects, the Fatimites and the Shiah, one of the houses near the mosque was set on fire; the fire spread to the mosque and destroyed most of its treasures. Its restoration was commenced shortly afterwards, and a Cufic inscription on one of the piers of the transept, translated by Mr. H. C. Kay, states that the cost of the construction of the maksūrah (south transept) and the decoration of the walls was defrayed by Abū Nast Ahmed Ibn Al Fadh in 1082.

The next description from which I propose to quote is that of the Spanish Arab, Ibn Jubair, who visited Damascus in 1184. Curiously enough, he does not refer to the fire of 1069. The part of his description most interesting for our purpose is that which refers to the central dome. Mukaddasi speaks of one dome only, which was probably of stone, decorated internally with mosaic. Externally it was probably of no great height, as no reference is made to this effect. Ibn Jubair, however, in 1184, descants on the immense height of the great dome which "broods over the void". He describes also how that it consisted of an *external* and *internal* dome, and was raised externally on a drum, which we know was not a feature of early, though it became a feature of later, Persian architecture. From this it may be assumed that Al Wālid's dome succumbed in the fire of 1069, and the following is the description given by Ibn

¹³ Fergusson, *Indian Architecture*, Vol. I.

¹⁴ Pp. 213-44.

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Jubair of that which succeeded it, probably built between 1069 and 1082.

A central nave is below it (viz., the transept) going from the Mihrāb (the Mecca niche) to the court; and over this nave (as seen from the interior) are three domes—namely, the dome which is close to the mosque wall towards the court (dome over space A in plan), the dome which is over and adjacent to the Mihrāb (dome over space c in plan), and the dome which is below (forming the inner or lower cupola of) the Kubbat-ar-Rasās (the dome of lead) rising between the other two.

Later on he describes his visit to the interior of these two domes :—

Verily the entrance to the same, and into the interior where is the inner dome—*like a sphere within a larger sphere*¹⁵—is from the Mosque. We went up by a ladder in the western colonnade that goes round the court, and walked over the flat roof. The roof is covered with large sheets of lead, the length of each sheet being four spans, and the width three. After passing over the flat roof we came to the Dome, and mounted into it by a ladder set there; and doing so it almost happened that we had all been seized with dizziness. We went into the round gangway (this was round the outside of the lead dome), which is of lead, and its width is but six spans, so that we could not stand there, fearing to fall over. Then we hastened on to the entrance into the interior of the Dome, passing through one of the grated windows which open in the lead-work; and before us was a wondrous sight. We passed on over the planking of great wood beams which go all round the inner and smaller dome, which is inside the outer Leaden Dome, as aforesaid, and there are here two arched windows, through which you look down into the Mosque below. From here the men who are down in the Mosque look as though they were small children. This dome is *round like a sphere*, and its structure is made of planks strengthened with stout ribs of wood, bound with bands of iron. The ribs curve over the dome and meet at the summit in a round circle of wood. The inner dome, which is that seen from the interior of the Mosque, is inlaid with wooden panels. They are all gilt in the most beautiful manner, and ornamented with colour and carving. The Great Leaden Dome covers this inner dome that has just been described. It also is strengthened by wooden ribs bound with iron bands. The number of these ribs is forty-eight, and between each rib is a space of four spans. The ribs converge above, and unite in a centre-piece of wood. The Great Double Dome rests on a circular base. . . . One of the wonders of the place is that we saw no spiders in the framework of the domes, and they say there are none here at all.¹⁶

The wood used was undoubtedly chestnut like the roof at S. Albans, where visitors are told it is always free from cobwebs as spiders do not like it.

One cannot help being struck by the close resemblance of the above description to the dome of the Bibī Khānūm and Gūr Amīr, with the sole difference that these two are built of brick covered with enamelled tiles. The correspondence is close throughout; there is a drum in each case, the peculiar feature of an inner and outer shell occurs in all, while the shape must have been very similar. No one accustomed to see domes would describe one as “round like a sphere” unless it were more or less bulbous. That it was actually so there cannot be a shadow of doubt. Ibn Jubair says that the length of the mosque from east to west (which we know to be 455 feet) was 200 paces;

¹⁵ It would almost follow from this that the larger one must have been bulbous, since they both sprang from the same drum.

¹⁶ G. le Strange, *Palestine under the Moslems*, pp. 255-7.

a pace would therefore be just under 30½ inches. He says later on that the circumference of the Dome of Lead was 60 paces, i.e., 182 feet; its diameter, therefore, was 60 feet. Now the interior diameter of the base, still existing, of the drum on which it stood is 39 feet 6 inches, while the exterior diameter, from Figure 100 in “Architecture, East and West”, would appear to be about 52 feet. The dome of lead, therefore, must have overhung its base by 4 feet.

The dome of the Gūr Amīr has sixty-four ribs against forty-eight in the dome at Damascus, and I once thought that this feature was copied also; however, such was not the case, as this feature is found already in the Oxus region at an earlier date. In later times these ribs were reduced in number and thickened, till in the Shīr Dār (1648) we have the so-called melon-dome in its most pronounced form [PLATE, F, see p. 95].

I now propose to give a few particulars of the sack of Damascus by Timūr in order to show that he had ample opportunity to admire and study the features of the great Umayyad mosque. These particulars are taken from the account of Ibn Iyas, which may be found translated and epitomized in Margoliouth's “Cairo, Jerusalem and Damascus”, pp. 269-274.

Timūr appeared before Damascus on Saturday, 8th January, 1400, and the next day negotiations were opened with him by Ibn Muflih, who had been chosen as envoy. He was so impressed with the apparently mild intentions of Timūr that by Monday he had a majority of the citizens on his side advocating capitulation. A fresh deputation went to Timūr and, on his guaranteeing the Damascenes security, the Bab Saghin was opened on Tuesday morning. Timūr now demanded an indemnity of a million dinars, but when the sum was brought to him, asserted that it was a million tumans (=ten million dinars) for which he had stipulated. Attempts were made to raise this sum by means of the rack and torture, whilst every day more and more of Timūr's troops entered the city. The citadel, which had up till now held out, surrendered after a siege of twenty-nine days. Ibn Muflih then made a second presentation to Timūr making in all three million dinars, but was told that there was seven million still owing. On his replying that there was not a single gold or silver coin left in the place, the Mongols now took the matter into their own hands, the city was divided into sections, and each officer having stationed himself in the street allotted him, his detachment, with every kind of torture and outrage, wrung what they could from the people. This lasted nineteen days, and on 4th March, 1400, the population that remained, men, women and children, were bound and dragged off. On 17th March, Timūr ordered the city to be set on fire, and, sparks from the burning city lighting on

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the Umayyad mosque, it was burnt "till all that was left standing was a wall with no roof, nor door nor marble".

We thus see that Timūr had the great Umayyad Mosque constantly in his view for two months and nine days, and cannot fail to have been impressed, keenly appreciating architecture as he did, with this great building, in his day the largest and most splendid mosque in Islam, and, according to Yakut, writing in the century previous to Timūr, one of the four Wonders of the World of his day.¹⁷ He was far more likely to have some of its most striking features reproduced for him at Samarkand than he was to copy, or even to notice, an obscure Tope (as suggested by Choisy) during his meteoric career through the North-Western Provinces of India.

Now it may seem an anomaly that a great conqueror like Timūr, steeped as he was in blood, to an extent perhaps only equalled by Chengiz Khān, should have had any feeling for, or interest in, architecture; nevertheless, such was actually the case. We have seen that he was greatly impressed by the Juma Masjid at Firozabad (Old Delhi), built by Firoz Shāh in 1354, and took a model of it home to have it reproduced at Samarkand, and Fanshawe states (p. 264) that he also greatly admired the Kutb Minār, and carried off workmen to construct a similar one in his capital, which intention, however, was never carried out. Further, Don Ruy Gonzalez de Clavijo, in his account of his embassy to Timūr, in 1404,¹⁸ states that Timūr looked after the execution of his buildings personally, and was carried every day in a litter to the spot, and, if not satisfied, he sometimes caused to be torn down already finished buildings, and then caused them to be re-erected according to his instructions. The same thing has been related by Timūr's biographer Cherif-ud-din Ali.

It is also stated in the Institutes of Timūr (Ed. of 1787, p. 103), that "The workmen who were spared from the sack of Damascus, and brought

¹⁷ The other three were: the Sanjah bridge built by Heraclius on a tributary of the Upper Euphrates, with a span of 120 feet, the dome of the Christian church at Edessa, and the Pharos at Alexandria. *le Strange's Lands of the Eastern Caliphate*, pp. 123-124.

¹⁸ Translated for the Hakluyt Society, 1852.

to Tartary, were ordered to build a palace at Samarkand, which they did with much intelligence". Here is an actual importation of craftsmen from Damascus, who might well have copied the dome of their own great mosque in working on the Gūr Amīr and Bibī Khānūm, even supposing Timūr had given no special directions on the subject, and they would have been led to execute

it in brick, too, as timber is very scarce in this region.

Lastly, one more point in favour of my theory. We saw above that the diameter of the dome at Damascus was 43 ft. 6 in. Now, according to Schubert v. Soldern,¹⁹ the diameter of the dome of the Bibī Khānūm, the first building erected by Timūr after his visit to Damascus, is 13·5 metres (44 ft. 3 in.), a difference practically negligible in domes of such a size.

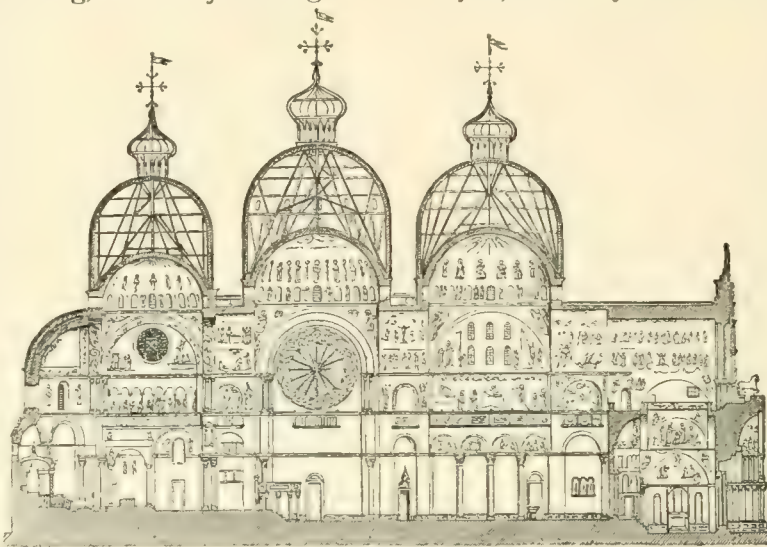


FIGURE 8


I therefore think that I have proved, as nearly as such a thing can be proved, short of a direct contemporary historical statement to that effect, that the double slightly-swelling Persian dome was first executed in brick by Timūr after his stay at Damascus from a wooden one of the same shape that he saw there, was employed in all his subsequent buildings, viz., the Bibī Khānūm and the Gūr Amīr at Samarkand, was spread over Khurāsān by the Timūrides, is found at Tabriz in 1468, and was finally adopted permanently in Persia in all buildings of any pretension.

Ibn Jubair (1184) remarks, and his statement is repeated by Ibn Batūtah (1326): "From whatever quarter you approach the city you see this Dome, high above all else, as though suspended in the air"; it was probably for the sake of its external effect that this form was devised, and came to be adopted elsewhere.

POSTSCRIPT.—It has also occurred to me that the wooden outer domes of S. Mark's at Venice may also have been constructed to resemble the dome at Damascus, as they were only added in the 13th century, and there was at that period a very close intercourse between Venice and Damascus. Up to the 13th century S. Mark's was roofed with the low flat interior domes as shown in FIGURE 8, taken from Fergusson's "Illustrated Handbook of Architecture".

¹⁹ *Die Baudenkmale von Samarkand*, p. 28.

SOME PORTRAITS BY CARIANI BY SIR CLAUDE PHILLIPS

MONG the Venetian paintings grouped together in the Long Gallery of the Louvre there stands out a double-portrait [PLATE I, B], showing with a rigid simplicity combined with true Venetian richness and transparency of colour two young patricians wearing furred robes and the long wigs still fashionable in the earliest years of the 16th century. The reproduction which accompanies this article obviates the necessity of further verbal description. The painting in question was at one time allotted to Gentile Bellini, and called *The Two Bellini*—an ascription and description of comically complete incorrectness! It cannot have been painted much before 1510: and in their days of youthful manhood Gentile and Giovanni Bellini, famous sons of a famous father, were doing, each on his own account, some of their grandest and hardest work in the Paduan mode. Gentile, as we know, died in 1507, at the age of 78, or thereabouts. The attribution to him is one that in these days calls for no refutation or even discussion; yet officially it has not hitherto been superseded by any other, the authorities of the Louvre—now as heretofore—being slow to accept new attributions, especially from the outside. On every successive visit to the National Museum of France I puzzled over this pre-eminently Venetian piece, arriving at last at a perfect knowledge of what it was not, but obtaining no sufficient light as to what it was. Strangely enough, I for once omitted to refer to what had been written on the subject by predecessors and contemporaries, assuming—I know not why—that the question was one as yet entirely unsolved. I had striven, after questioning the portraits, to get at the truth through the landscape, which often gives *le mot de l'énigme* in such cases of difficulty as this. And the landscape was not Bellinesque, it was not Giorgionesque or Titianesque, it was not Palmesque; and still less was it Lottesque. It *was*, nevertheless, of a very definite, individual type, and easily enough to be recognized if seen again. Passing almost direct, in the autumn of this year, from Paris to Berlin, from the Louvre to the Kaiser-Friedrich-Museum, I halted in one of the cabinets of the Prussian palace of art in front of No. 188 [PLATE II, C], the more or less Giorgionesque portrait of a young man painted by Cariani, and accepted without controversy as a characteristic example of his early manner. At once I received the strongest possible impression that here was the solution of the difficulty. At first it was not so much the likeness of the young Venetian, who faces the beholder in true Giorgionesque fashion, that carried conviction (though this fitted in well enough), as the landscape seen through a casement to the left of the spectator. This proved to be absolutely identical

in style with that which is revealed on either side of the dark green moiré silk hanging occupying the middle of the Louvre double-portrait. The same broad devious paths through shadowy undulating lands, the same gentle eminences, the same thick rounded clumps of trees, the same white cumuli strongly outlined against grey, cheerless skies. This mere enumeration of particulars does not suffice to show how something like absolute certainty as to the authorship of the Louvre double-portrait resulted from a first glance at the Berlin picture. Only then did I remember that the Kaiser-Friedrich-Museum contains another version of the Louvre double-portrait, with the same personages and the same arrangement, but with the important variation that in it the younger sitter assumes the pose which is that of his companion in the Louvre picture [PLATE I, A]. This painting appears in the Berlin catalogue under the heading "School of Giovanni Bellini", and precedence is there claimed for it as the earlier version of the two. After a careful comparison of the two Berlin pictures with one another I came to the conclusion that the double-portrait might be, and most probably was, like the others, by Cariani, certain slight differences standing, however, in the way of an absolute and unconditional assertion that in him we have the true author of this curious prototype, or variant, of the Louvre example. But before proceeding to a more regular and sustained analysis of the portraits which I ascribe to Cariani, I must make an important admission. *A tout seigneur tout honneur!* My ardour was considerably damped when, returning to England, and having access again to my books, I found at once that Crowe and Cavalcaselle more than forty years ago¹ had confidently ascribed the Louvre portrait to Cariani, and placed it among his earliest works, supporting their pronouncement, however, by no corroborative evidence, and falling into serious error as regards the Berlin double-portrait. Having arrived at my conclusions quite independently, I have decided to publish them all the same; and with a certain degree of confidence, too, seeing that they are in accord with the views of that authority which more and more, as we progress, is proved to have established a solid and enduring basis for modern research to build upon.²

¹ *History of Painting in North Italy*, by J. A. Crowe and G. B. Cavalcaselle (edited by Tancred Borenius: 1912). Vol. I, pp. 134-135.

² It should be noted that Mr. Berenson in his *Venetian Painters*, third edition, p. 100, includes the Louvre double-portrait in his list of paintings by Cariani—laconically describing it as "Two Men". Herr Detlev von Hadeln, in his biography of Cariani in the new Thieme-Becker *Künstler-Lexicon*, throws no light upon the points now under discussion. He agrees in a general way with Morelli in the assumption that Palma was

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Let us see what the "learned historiographers"—as Giovanni Morelli in his teasing way was wont to call Crowe and Cavalcaselle—have written on the subject. Overstating, as I hold, the ages of the persons represented, they go on to say: "Unlike this (a bust-portrait in the Correr Museum) are the two Bellini in one frame under Gentile's name at the Louvre, but here we miss the firm hand of Gentile altogether, and stand face to face with a rich, even-toned canvas, with the melting and coloured tinting of Cariani. In the Museum at Berlin two similar busts in one frame represent altogether different personages from those in the Louvre". The biographers then, in a footnote, proceed to repeat: "We are far away here from the firm and decided touch and outline of Gentile. Cariani of Bergamo will be found here in his earliest phase, one but little known, but familiar to those acquainted with all his works". Of the Berlin picture they proceed to say further: "Similar in arrangement to the above (the Louvre picture), but the faces and dresses different . . ." "One might assign these pieces, if one clung to better authorities than that of Félibien, to Giovanni Bellini (see "Anonimo", p. 80, who describes one picture with two *profiles* by Giovanni in the collection of Gabriel Vendramin)." The Berlin catalogue, as I have already pointed out, claims priority for its double-portrait. It describes the Louvre picture as a later repetition with the addition of a landscape, and the difference that the figures have changed places. I may add the following remarks of my own.

In the first place it is necessary to rectify an error of Crowe and Cavalcaselle, which has an important bearing on the whole question. The personages in the Berlin double-portrait, so far from being "entirely different" from those in the Louvre double-portrait, are the same; beyond all doubt in the case of the elder personage, in the blond wig, in all probability in the case of the younger personage, in the dark wig. Moreover, the dresses are identical in the two versions. The Berlin catalogue errs in calling the Louvre picture a later repetition. Even assuming it to be the later of the two, which is probably the case seeing that the young man wearing a dark wig in it has a slightly more virile appearance, the Louvre example is an entirely new picture. There must surely have been an agreement between the two sitters that they should change places, the one who had the most prominent position in the first edition yielding it in the second to his companion. Obviously, the first picture could only have been

Cariani's first master, whereas Mr. Berenson gives Giovanni Bellini as his first and Palma as his second master—a view borne out, it will presently be seen, by this group of portraits. Moreover, the magic power of Giorgione asserts itself on our young Bellinesque Cariani before that of his fellow-countryman Palma, whose influence, however, proves the more penetrating, the more lasting of the two.

of use as establishing the formula of the double-portrait; not in the very least when it came to the repetition of the figures in their reversed poses: for these poses the personages thus presented anew must necessarily have given further sittings. At this stage, in order to enhance the pictorial charm of the whole, a hanging of green moiré silk was added at the back of the figures, and connected views of a stormy landscape were made to emerge on either side. As I hold, the authorship of Cariani is satisfactorily established in the case of the Louvre double-portrait by the agreement with the *Portrait of a Young Man*, by Cariani (No. 188 in the Kaiser-Friedrich-Museum); the landscape of this last-named piece furnishing even more conclusive proof than the portrait itself that the same hand is responsible for both paintings. It would of course be possible to argue that the Berlin double-portrait was painted by some late Bellinesque, and that subsequently young Cariani was called in to carry out a variant of it with reversal of the poses. The conception is still quite quattrocentist in its severe simplicity, its complete objectivity—Bellinesque rather than Giorgionesque, though not without some traces of the latter influence. But in reply to such an argument I should contend that the Berlin double-portrait has points of close resemblance to the *Young Man*, by Cariani, No. 188 in the same gallery—as a comparison with each other of the accompanying reproductions will prove. The portrait of the elder man, to the left of the Berlin double-portrait, appears to me to be by the same hand as the *Young Man*, by Cariani, No. 188; and the portrait of the younger man, on the right, is not without some resemblance to the much later *Gian Benedetto Caravaggio*, by Cariani, in the Lochis section of the Bergamo Gallery [PLATE II, D]—a portrait which will be discussed presently. In my view, the Berlin double-portrait should on these grounds be ascribed to Cariani, and placed in the very beginning of his career—indeed, before any painting by him now extant. The Louvre portrait is, however, more undoubtedly his, as I have sought to establish. It comes shortly after the other, and already in the landscape and its relation to the figures has something personal to Cariani. His *Portrait of a Young Man*, No. 188 in the Kaiser-Friedrich-Museum, is much more Giorgionesque in intention; it stands in a much more intimate relation to the onlooker. The general formula, the position of the figure, the sculptured parapet, the hands placed upon it—all these things are eminently Giorgionesque. Unconnected, so far as portraiture is concerned, with the Bellini, or with Giorgione, or with Titian in his Giorgionesque phase, or with Palma, is the casement, or architectural aperture, with the expressive landscape prospect beyond. This appears, however,



(A) TWO VENETIAN PATRICIANS BY CARLENE (1) THE KAISER-FRIEDRICH-MUSEUM



(B) TWO VENETIAN PATRICIANS BY CARLENE THE LOUVRE



(c) PORTRAIT OF A YOUNG MAN, BY CARAVANTHE KÄSEPFERFÜRDRICH-MUSEUM



(c) GIAN BATTISTO CARAVAGGIO, BY CARAVANTHE LOCHS SECTION OF THE BERGAMO GALLERY

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in Sebastiano Luciani's half Giorgionesque, half Raphaellesque portraits, the so-called *Dorothea* of the Kaiser-Friedrich-Museum and the *Carondelet* in the Duke of Grafton's collection. In Titian's later works it is of frequent occurrence. See the *Duchess of Urbino* in the Uffizi, the *Daughter of Roberto Strozzi* in the Kaiser-Friedrich-Museum, the *Antonio Porcia* of the Brera, the *Charles V* of the Alte Pinakothek at Munich; and the sublime *Portrait of a Man with a Palm Branch*, in the Dresden Gallery. We now come to the splendid portrait of Gian Benedetto Caravaggio referred to above. Cariani is here to be studied in a later phase of development. The conception of the human being is higher and more comprehensive, the penetrating eyes and firmly closed lips indicate the philosopher, somewhat scornful and reserved in his pride of knowledge; the body lives, the hands happily complete the expression of the personage.³ The prospect of landscape seen through the opening is on a larger scale, much more detailed and developed than in the preceding examples, yet very much of the same type, and expressing the same mood. Here our Veneto-Bergamasque painter is at his best, and very near the front rank of Venetian masters. He has painted no other portrait of such individuality and dignity. In these initial phases of his career he stands, indeed, far higher than he will later, although it is in the specifically Palmesque phase of his art that his technical power most completely and brilliantly unfolds itself. Palmesque, in the main, but with more of outward glitter and show, is the *Madonna and Child with S. Catherine, S. Joseph, S. Sebastian, and a Donor*, No. 1135 in the Louvre, where it so long bore the august name of Giorgione. Giorgionesque-Palmesque is the superb *Portrait of a Lady* in the Carrara section of the Bergamo Gallery. In this piece the general conception and arrangement strongly recall Giorgione, but the working out of the motive is, in its Cinquecento breadth, essentially Palmesque. In the brilliantly painted, quaint and animated yet in essentials insignificant *Madonna and Child with Saints and Angels* in the Brera, there is (almost overpowering, for the moment, the Palmesque) a strong admixture of the Lottesque; but without Lorenzo Lotto's spirituality, which redeems so many extravagances. If, with Giovanni Morelli and Mr. Berenson, we assign to Cariani the romantic *Bravo* of the Imperial Gallery at Vienna, formerly put down to Giorgione, we shall be compelled to concede to him not only a grand technique and assured breadth of design, but a large measure of imaginative power. I am strongly inclined, however, to agree with the present director of the Vienna Gallery, who, taking advan-

tage of the rearrangement now in progress there of the Italian and other schools, and the general reconsideration of attributions, has, as I understand, assigned the *Bravo* to Palma. As Morelli pointed out, its relation to the *Portrait of Palma by Himself* in the Alte Pinakothek of Munich is an intimate one; indeed, the one work must be lifted or allowed to sink with the other. Now, it is hardly any longer possible to maintain Morelli's attribution to Cariani of the splendid portrait at Munich, so weighty and grand in composition, so broadly simple and masterly in execution. It must, I think, be restored—indeed, in these last years it has very generally been restored—to Palma himself. And so fall two of the fairest leaves from Cariani's crown that Morelli so enlarged and enriched. I myself, on the occasion of the National Loan Exhibition in 1909 at the Grafton Galleries, restored to Palma the Giorgionesque *Concert* of Lansdowne House, which, after having been (with all the rest!) assigned to Giorgione, was, possibly on the ground of a certain roughness and coarseness in the handling, put down to Cariani. It is in complete agreement as regards style and execution with the *Nymphs and Shepherd*, by Palma, a Giorgionesque pastoral, in my possession.⁴ This last is a preliminary version, with many essential differences, of the *Two Nymphs* (*Jupiter and Callisto*?) now in the Staedel Institut at Frankfurt. Cariani's later work is often vague, relatively meaningless, and of inferior quality. Take two instances: *The Death of S. Peter Martyr*, a late work in the National Gallery, which suggests the passing influence, at this stage, of Romanino; and the poor, expressionless *Adoration of the Shepherds* of Hampton Court, a "Mantua piece", but one of the least desirable of Charles I's acquisitions. Cariani does not appear to me as a conscious and resolute eclectic; he is not as his contemporary Sebastiano Luciani was, who, absorbing first the art of Giorgione, next that of Raphael, then, lastly and permanently, that of Michelangelo, nevertheless managed to preserve an imposing personality of his own. Naturally, as a man of his time might, Cariani grew out of the school of the Bellini; then he was strongly swayed by Giorgione, permanently influenced and overshadowed by Palma, fascinated for a time by Lorenzo Lotto, and even, if I am right, for a moment by Romanino. But these changes and transformations were, as it seems to me, the result of a process of assimilation rather than of deliberate imitation. Attracted and shaped as he may have been—nay, undoubtedly was—by his greater and more strongly individual contemporaries, it cannot be maintained that he ever descended to the level of actual, slavish imitation, that he ever "monkeyed" the masters with whom he was in sympathy. For the moment

³ The inscription on the picture is "Io. Bened. Carravag^{us} Philos. et Medicus ac Studii Patavini Rector et Lector—Joanes Cariani P."

⁴ See *Burlington Magazine*, Vol. XI, pp. 186, 188.

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he thought, felt, and painted more or less as they did. He had warmth of temperament, the true Venetian glow and vigour, and even in his failures showed absolute sincerity; but the artistic individuality, the flame within, was but flickering and intermittent, drawn this way and that by potent influences, and from those influences assuming diverse shapes and colours. The many variations, and even contrasts, to be noted in the general tonality of his works — sometimes ashen grey

and sometimes in almost contemporary pieces golden; in his schemes of design and colour, in his modes of conception and execution; are attributable not to excess and consequent overflow of genius, but just to the paleness and intermittence of his own light within, and his lack of power from all that enmeshed and fascinated him to extricate and develop once for all a commanding artistic individuality of his own.

THE PHILHARMONIC SOCIETY'S BUST OF BEETHOVEN BY EDWARD SPEYER

IN a recent history of the Philharmonic Society of London, the author devotes considerable space to the acquisition by the society of a bust of Beethoven under the following circumstances. On 17th October, 1870, B. Elischer, advocate and notary, writes to the directors :—

Frau Fanny Linzbauer . . . in Budapest . . . a lady of cultivated and artistic tastes, is in possession of a plaster bust of Ludwig van Beethoven, which was executed by the famous sculptor, Prof. J. Schaller of Vienna, for Carl Holz, a friend of the great musician; and this bust, it has been ascertained on undoubted authority, is entirely *unique*. Frau Linzbauer is anxious to present it to your society upon the centenary festival (17th December, 1870) of the birth of Beethoven, etc.¹

The society in due course "gratefully accepted" this gift, and—to meet Frau Linzbauer's wish "only to deliver it to a fully authorized person"—despatched their conductor, Mr. W. G. Cusins, to Budapest early in 1871. Mr. Cusins, after invoking the aid of the British ambassador at Vienna, duly received the bust with "all the documents in a handsome leather case", and writes :—

I feel quite happy in being able to have the honour of bringing over to England such a treasure.

The documents comprise a "Deed of Gift" on the part of Frau Linzbauer, and a "Testimonial", signed by Moritz Graf zu Dietrichstein, J. F. Castelli, Freiherr von Mayenberg, Franz von Heintl, J. Mayseder, and Leopold von Sonnleithner, dated Vienna, 30th December, 1859, setting forth that :—

The bust is in every way *unique*; and the undersigned gentlemen, who were all personally acquainted with Beethoven, hereby certify that it is a remarkable and speaking likeness of the great original;

and lastly a letter from Ignaz Moscheles (1794-1870), who is very pleased to hear of the intended gift "of the original bust", and adds :—

The English nation, and especially this society, most fully deserve it as a recognition of the extraordinary sympathy which they showed for Beethoven in his latter years.

Frau Linzbauer also made the following stipulations which seem to have been carried out by the society afterwards, viz :—

(1) That a photograph of the bust, with the directors,

¹Foster (M. B.), History of the Philharmonic Society of London, 1813-1912. London (John Lane), 1913.

secretary, and conductor surrounding it, should be taken and sent to her as a memento.

(2) That a marble pedestal should be made for it, round which the wreath of *immortelles*, which she gave for it, should be placed, and—

(3) That the C minor symphony should be played at the first concert at which it was exhibited.

And now as to the object of all this pomp and circumstance, this plaster bust, claimed to be a unique and precious treasure, of which, by a stroke of rare good fortune, the Philharmonic Society and this country have become the happy possessors !

Of the numerous portraits, or other representations, of Beethoven come down to us from the master's own time (1770-1827), there are only very few of which we have incontestable proof that they were done from life, and which we can therefore reasonably assume to be more or less characteristic likenesses. Amongst these I would name :—

1st. The engraving of Johann Neidl (1776-1832) after a drawing by G. Stainhauser, published in Vienna in 1801. [PLATE I, A.]

2nd. The miniature by Christian Horneman (1776-1844), of 1803, in the possession of the descendants of Beethoven's friend, Stephen von Breuning, in Vienna. [PLATE I, C.]

3rd. The engraving of Blasius Höfel (1792-1863) after a drawing by Louis Letronne, of 1814. [PLATE I, B.]

4th. The life-size oil painting by Ferdinand Schimon (1797-1852) of 1819, formerly in Schindler's possession, and now the property of the Beethoven House, at Bonn. [PLATE I, D.]

But, over and above these, through a fortunate circumstance almost unique in the history of great men, we have a representation of Beethoven's features which is absolutely authentic and true to life, and thus furnishes us with an unerring standard by which to judge all other portraits. In 1812 Beethoven, then 42, was prevailed upon by the Viennese sculptor, Franz Klein (1779-c. 1837), to undergo the painful and irritating process of having a plaster cast taken of his face. Since the early fifties of the last century, when casts from the original mould first made their appearance, numerous reproductions of this mask have been made [PLATE II, E & F]. (It should not be confused with the other existing mask, the one taken after death, and after post-mortem operations had mutilated the master's features and rendered them



(A) AS A YOUNG MAN, ENGRAVING BY JOHAN NEIDE AFTER A DRAWING BY G. STAINHAUSER 1801



(B) ENGRAVING BY BLASIS HOFFE AFTER A CRAYON DRAWING BY LOUIS LEIRONNI 1814



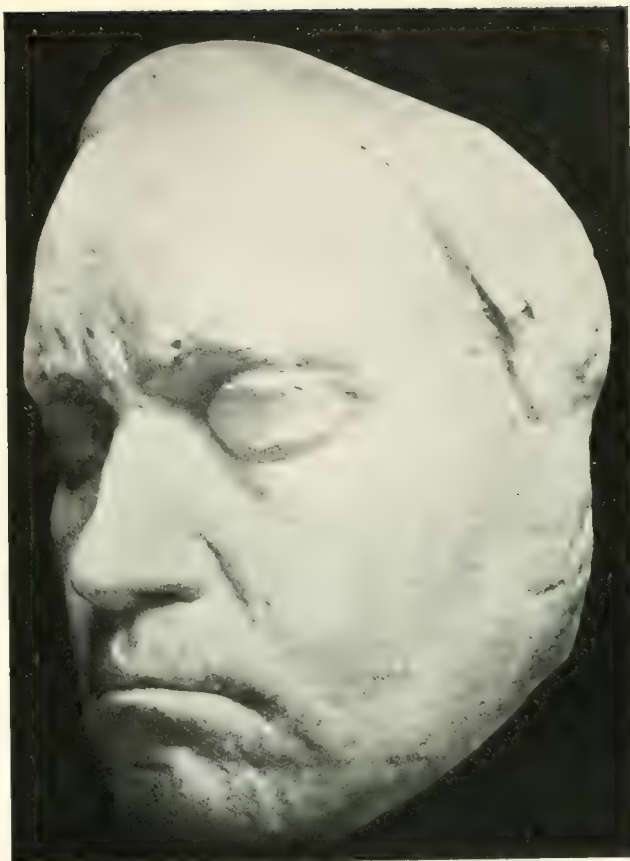
(C) MINIATURE, BY CHRISTIAN HORNEMAN 1803 THE COLLECTION OF THE FAMILY VON BREUNING



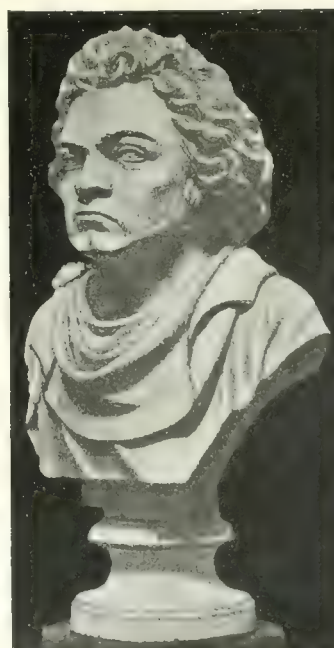
(D) PENCIL DRAWING: BY ADOLPH VON MENZEL FROM THE PAINTING BY FERDINAND SCHIMON, 1818-1819, IN THE BEETHOVEN HOUSE BONN



(1 & 2) LIFE-MASK; BY FRANZ KLEIN, 1812



(6) BUST, BY FRANZ KLEIN, 1812



(11) BUST, BY JOHANN SCHALLER
THE COLLECTION OF THE ROYAL
PHILHARMONIC SOCIETY

The Philharmonic Society's Bust of Beethoven

almost unrecognizable; so that the death mask is valueless as a record of Beethoven's appearance.) Klein, commissioned by Andreas Streicher (1761-1833), the well-known Vienna pianoforte manufacturer and friend of Beethoven, modelled a bust in which he closely, almost slavishly, adhered to the mask he had thus succeeded in taking from Beethoven's face [PLATE II, G].

Now, if we compare the Philharmonic Society's bust [PLATE II, H] with the mask of 1812, and the other illustrations here given, the bust appears an academic, conventional, and idealized work. Its creator, the "famous" sculptor Johann Schaller (1777-1842), no doubt enjoyed a more or less considerable reputation in his lifetime, but in art history his name is a blank to-day, and it is safe to say that although certain traits may possibly have been borrowed from Klein's bust, or any other sources, the bust lacks all the qualities which a characteristic and lifelike rendering of the original should possess. And no wonder, for, as I shall now show, it cannot have been done from life!

In support of this contention, I adduce the following:—The bust was made for Carl Holz (1798-1858), who played second fiddle in the Schuppanzigh Quartet, celebrated in Vienna as pioneers in the performances of Beethoven's String Quartets. In 1825 Holz became personally acquainted with Beethoven, who seems to have taken a great liking to the young man. Holz must have called almost daily, for there are frequent entries in his hand in the so-called "Conversation Books" of that time, now in the Royal Library at Berlin, in which visitors wrote their questions and answers for the deaf master. In them we find the widest possible range of subjects, most trivial ones among them, but no mention whatever, it seems, of the bust. Now, if Beethoven really sat to Schaller for the bust, it is strange indeed that the "Conversation Books" should be silent on so important a subject. We know how intensely averse Beethoven was to sitting: he only gave a few sittings during the whole of his life, and of all these we have definite records. How is it, then, that the "Conversations" do not appear to contain any record either of Holz's attempts to persuade Beethoven to sit, or of the sittings themselves?

Amongst the signatories of the "Testimonial" referred to above there are four indeed, *i.e.*, Count Dietrichstein, Castelli, Mayseder, and Sonnleithner, who are known to have had personal relations with Beethoven. It must not be overlooked, however, that the declaration was made in 1859, thirty-two years after Beethoven's death, and its phraseology lends colour to the assumption that that enthusiastic but apparently somewhat eccentric lady, Frau Linzbauer, herself, who acquired the bust after Holz's death, had something to

do with it. As often happens in such cases, an appeal to their good nature probably induced these men not to be too particular about the correctness of the statements to which they were thus asked to testify.

As to Moscheles, his letter from Leipzig affords no proof that he had ever seen the bust. The fact, indeed, of his speaking of it as the "original bust of Beethoven" shows that he was entirely ignorant of the circumstances under which it came into existence. He also seems to have been writing under the influence of suggestion.

So much for the negative side of the question: on the positive side we have a first-class authority in Dr. Gerhard von Breuning (1813-1892), who as the son of Stephen von Breuning, Beethoven's lifelong and most intimate friend, was in almost daily communication with Beethoven during a great part of the two years preceding the master's death. In his important and widely known reminiscences of Beethoven, entitled "*Aus dem Schwarzspanierhause*", he refers to the bust on page 73, in the following terms:

Schaller's bust, not reproduced, was made at the instance of Carl Holz, after Beethoven's death.

And here let me draw the attention of your readers to a work entitled "*Beethovens äussere Erscheinung*" which forms Part I of "*Beethoven Studien*", by Dr. Theodor von Frimmel, and is profusely illustrated.² In it the author, who has devoted many years to the study of the various aspects of Beethoven's life, and may be regarded as the best living authority in that field, has treated in an exhaustive and masterly manner the whole subject of Beethoven's personal appearance as described by contemporaries, and represented by portraits and busts made during the composer's lifetime. (It seems surprising, by the way, that no English translation should so far have been published of this book, which, from its very nature, could not fail to attract and interest the large number of Beethoven devotees in this country.) On page 147 Dr. von Frimmel writes:—

I got to know Schaller's Beethoven bust through a cast, and a photograph. From these I saw that Schaller's work is wanting in all those details which, alone, could produce a strong lifelike resemblance. The fact that he clothes Beethoven in antique costume is very characteristic of the artist's attitude. In any case it does not seem a great loss that the bust should have been allowed to go across the Channel.

The bust is, I believe, regularly exhibited at each of the Philharmonic Society's concerts, and a reproduction of it appears in von Frimmel's "*Ludwig van Beethoven*".³

Now, it may be argued that in order to get to know and appreciate Beethoven we have his music, and that it is only his music, therefore, which really matters. True, but there will always remain that human longing for a full knowledge

² Munich and Leipzig (Georg Müller), 1905, 5 Marks.

³ Berlin (Schlesische Verlagsanstalt), 5 Marks.

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of the personal appearance of the object of one's veneration, and the facts of his life. A number of eminent scholars, such as Jahn, Thayer, Nottebohn, Grove, Frimmel, and others, have succeeded in satisfying this legitimate demand by minute and conscientious investigation, involving a prodigious amount of time and labour. They have presented us with a true picture of the master himself and the circumstances of his life, freed from the haze of ignorance and legendary misrepresentation which had previously clouded and disfigured it. If the true picture is to be preserved, it is surely time that steps should be taken to rebut the claims to authenticity and historical and artistic value made on behalf of this "unique" bust. This seems all the more necessary because these claims are put forward on

the authority of a body like the Philharmonic Society in London, which boasts important and honourable traditions acquired during its hundred years of existence, and also because the following announcement is made in the centenary history of the society referred to above :—

The desirability of rendering this interesting portrait bust accessible to the general public is under the consideration of the directors, and they hope shortly to announce that their arrangements are completed.

In view of the possibility of this project being carried out, no apology, I hope, is needed for the present article, written with the object of enlightening those not conversant with the subject as to the origin and value of this bust, which is mistakenly, if honestly, imagined and declared to be a unique likeness of the composer of the Ninth Symphony, and a precious national possession.

ECCLESIOLOGICAL NOTES ON A CATALOGUE OF SPANISH OLD MASTERS

BY EGERTON BECK

IN the catalogue of the exhibition of Spanish masters at the Grafton gallery¹ various points, more or less ecclesiastical, suggest comment; but in calling attention to them I certainly do not mean to imply that this catalogue is any more incorrect than the generality of catalogues, nor do I forget in regard to the indefatigable secretary of the exhibition that the compiler of the catalogue of a loan collection of this kind never has altogether a free hand.

First of all, a catalogue of such an exhibition would be more valuable if its descriptions of dress were more definite. In this one, "robe" has to suffice for the papal *manto*; the *cappa* worn by cardinals and others; the friar's frock; and the cope. More than one prelate in cope and mitre is said to be in "episcopal robes", though the use of neither cope nor mitre is peculiar to a bishop; the cope, indeed, is used on occasion not only by every grade of ecclesiastic, from the pope to the mere tonsured clerk, but even by laymen. But when this catalogue does attempt something less vague, the result is hardly more helpful. In the portrait of Innocent X by Velazquez the pope is said to be wearing "a red silk *capa*, buttoned down the front," and a silk beretta; which description does not suggest the mozzetta (tippet with small hood) and papal *camauro* which he is actually wearing, but two quite different articles of ecclesiastical dress. Strangest of all is the statement that in Herrera's painting (No. 159) S. Ambrose "wears

the episcopal pallium, fastened by a morse". One often finds, it is true, a name given to some ecclesiastical object by those not accustomed to its use which differs from that commonly used by those familiar with it, but this is the first time, to the best of my recollection, that I have seen a cope called an "episcopal pallium".

In No. 193, by Caxés, S. Julian of Cuenca, a bishop, is said to be wearing a crucifix: if true, this would be interesting, for catholic prelates do not wear a crucifix as a pectoral cross, but examination shows that this is no departure from the rule—S. Julian wears a plain cross. In the portrait of Don Juan de Alarcon (No. 170), by Coello, the red cross of the order of Calatrava is mistaken for that of the order of Santiago. No. 175, by Fray Juan Rizi, which represents a Carmelite holding a church, presumably S. Berthold, is said to portray S. Peter of Alcantara—a Franciscan. No. 77, by Murillo, according to the catalogue represents "Two Franciscan Monks"—a contradiction in terms; for Franciscans are not monks any more than the Carthusians in the Dulwich gallery are "white friars". And a statement made in regard to No. 103, the portrait of the Archduchess Isabel, can only be reasonably described as a *suggestio falsi*; for she did not marry her cousin the Cardinal Archduke Albert, who of necessity had to resign the purple before his marriage—and it may be well to add that he was able to resign and marry only because he was not in holy orders.

But, from the ecclesiastical point of view, by far the most interesting picture in this very interesting collection is No. 111, the property of Sir Frederick Cook, ascribed to Valdés Leal and described as "S. Bonaventura, after death, writing

¹ Illustrated Catalogue of the Exhibition of Spanish Old Masters in support of National Gallery funds and for the benefit of the Sociedad de Amigos del Arte Española, Oct. 1913, to Jan. 1914 (Grafton Galleries). 10s. 6d.

Ecclesiological Notes on a Catalogue of Spanish Old Masters

the memoirs of S. Francis"—a description which seems to be devoid of warrant and to be undoubtedly wrong.

The catalogue contains the following account of this picture :

Formerly in the south-west corner of the large cloister of the convent of San Francisco at Seville, and mentioned by G. de Leon, i, 60, and Ponz, ix, 99, with the attribution to Murillo. It passed into the collection of Louis Philippe, sold on May 21, 1853, No. 497, when it was described in the catalogue as having been "Acquis d'un Chanoine à Seville". The catalogue further refers to "The Athenæum" of May 28, 1853; to Curtis, *Murillo*, p. 221; to the catalogue of the New Gallery Exhibition in 1895; to a paper by Mr Herbert Cook in the "Boletín de la Sociedad Española de Excursiones" for July, 1907; and to the monograph on Valdés Leal by Señor A. de Beruete y Moret. It will be well to set out the passages referred to.

Ponz, writing at the end of the 18th century, merely says that the cloister of S. Francis at Seville contained two of Murillo's early works, an *Immaculate Conception* and a *S. Bonaventura* :

En un ángulo se ve un quadro de la Concepcion y S. Buenventura que dicen ser de las primeras obras que hizo Murillo.²

Gonzalez de Leon half a century later—in 1844, that is—had nothing to add to this, for he only says :

Habia tambien un S. Buenventura de los primeros tiempos de Murillo.³

The catalogue of Louis Philippe's pictures, made for the sale of 21st May, 1853, has on page 21, under the heading Murillo :

497. S. Bonaventura writing his memoirs after his death. Obtained from a canon at Seville.

The French catalogue only differs from the English one by the addition in brackets of the word "toile". The notice in "The Athenæum" (p. 656) is as follows :

S. Bonaventura (good luck!) had the misfortune to die before he had quite finished his biography of S. Francis, who procured him a return to life (bad luck!) in order to complete the work, which he is here represented doing. The full length author, called the "Seraphic Doctor", is seated dead and dressed in his black robes and white tufted cap. The cadaverous character is true to the life, or death, itself. *De mortuis nil nisi bonum*. The picture would be just the thing to put in some old country house gallery for the benefit of young ladies who read and tremble over Mrs. Ratcliff. We, in our capacity of critics, are better pleased that these book miracles should take place and be believed in Spain than in Middlesex.

This stuff, not without interest in other respects, certainly does not help us much in regard to this picture. Curtis accepts it as a *S. Bonaventura*, giving the legend in small type; he says, too, that it is one of the earliest works of Murillo. The catalogue of the New Gallery exhibition in 1895 also attributes the work to Murillo and accepts it as "S. Bonaventura writing the memoirs of S. Francis after his death". Mr. Herbert Cook in 1907 contributed some notes on Spanish paintings in English private galleries to the "Boletín de la

Sociedad Española de Excursiones", and in regard to this one said that there was no doubt that it represented S. Bonaventura writing the memoirs:

La siguiente ilustración no ofrece duda. "San Buenaventura escribiendo después de muerto las memorias de San Francisco".

In this note too he attributed the painting to Valdés Leal. Neither description nor attribution commended itself to the editor who thought that from the badge the subject of the painting is wearing and from the inscription by his side it was more likely to be some Andalusian ecclesiastic than S. Bonaventura :

A juzgar por la venera y por lo que de la inscripción se lee mas parece un Reverendo andaluz y no de mano de Valdés.

Nor did either description or attribution commend itself to Señor Beruete y Moret who after noting that the picture according to its owner represented S. Bonaventura writing the memoirs and that the owner attributed it to Valdés Leal, quoted the note of the editor of the "Boletín" given above and expressed his conviction that some day "that learned critic Mr. Herbert Cook" would discover the real attribution of the picture :—

Seguramente que el sabio critico Herbert Cook á quien tanto deben por sus investigaciones y trabajos cuantos se interesan por el arte español, encontrará algún día la atribución indiscutible de este notable lienzo.

The attribution to Valdés Leal does not concern me, but as to the subject of the picture it appears from these quotations that—

(1) There is absolutely nothing to connect the picture belonging to Louis Philippe with the *S. Bonaventura* mentioned by Ponz and Gonzalez de Leon.

(2) The description of the picture given in the sale catalogue appears to have been accepted by subsequent English cataloguers and writers without hesitation—probably without thought.

(3) It does not commend itself to the two Spaniards, the editor of the "Boletín" and Señor Beruete y Moret, who *a priori* would certainly be more competent judges in such a matter.⁴

(4) The editor of the "Boletín" calls attention to the badge and to the inscription, both of which appear to have been accounted of no importance by the English critics. The evidence of badge and inscription is, however, decisive.

The painting represents a man in the habit of a Franciscan friar, wearing, in addition to his habit, a hood lined with white; a berretta (of the ordinary Spanish shape) with a white tassel; and an oval decoration or badge on which is a cross fleury, each arm of which is half black and half white. His face, according to the catalogue "has a corpse-like appearance"; it undoubtedly is pallid, but not more so than others on the same wall, and would have provoked no particular remark but for the misapplication of the *S. Bonaventura* legend.

⁴ [Cf. below, p. 181, "Dutch and Spanish Periodicals", under "Boletín de la Sociedad Española de Excursiones", Trimestre I, 1913.—ED.]

² Ponz, *Viage*, ix, 94

³ Gonzalez de Leon, *Noticia . . . de todos los edificios . . . de esta . . . Ciudad de Sevilla* (Sevilla, 1844), i, 60.

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The dress calls for more attention. The cap and hood are probably the insignia of some doctorate, divinity or canon law, and though one would not expect to find a friar in anything but his habit, still even to-day by going to a certain Italian diocese one may find a Franciscan legitimately wearing an even more startling addition to his habit than a doctor's cap and hood. The decoration is much more interesting as it is probably the badge of the Militia of Jesus Christ, and indicative of its wearer being an official of the Inquisition.

The Militia of Jesus Christ was founded by S. Dominic when he was labouring in Provence. It developed into the Third Order of Penance, composed of men and women living in the world bound by a rule of life but not by vows, and as such did not differ in its character from other third orders. But it appears that in the 17th century the Militia was refounded in Spain as a separate organization, subject to the Dominican order, and having for its object the rendering assistance to the tribunals of the Holy Office.⁵ The distinctive mark of this order was the black-and-white cross fleury. Giustiniani quotes from a manuscript of a certain F. Ascanio Crispo, a Neapolitan "soggetto di somma erudizione", that in 1665 the cross was conferred on Don John of Austria, son of Philip IV of Spain, and on many other nobles; from which he infers that the Militia of Jesus Christ was not then confined to officers of the Inquisition, its insignia being conferred *per divozione* on others. Bonanni gives a figure of "a knight of Jesus Christ" showing the cross on his mantle and also on an oval badge worn from a ribbon⁶ though it must be said that in the text he speaks of the order in the past tense. A badge of this kind, which corresponds with that in Sir Frederick Cook's picture, may be seen in the Victoria and Albert museum. It is green with the

black-and-white cross fleury on its face; and on the back there is a Latin cross between a sword and a palm—perhaps in reference to S. Peter Martyr, patron of Spanish inquisitors.

It is certainly to be wished that one's knowledge of the modern Militia of Jesus Christ were more extensive and more definite, but I submit that the wearing of its badge indicates, with reasonable probability, that the wearer was in some way connected with the Inquisition. This, combined with the academic insignia and the notable absence of everything suggestive of the cardinalate and the episcopate,⁷ would more than justify a doubt as to the identity of the person here represented with S. Bonaventure. The inscription on the scroll completely removes any lingering hesitation as to the rejection of the accepted description.

This inscription, as extended by Dr Mayer, reads as follows: . . . AN . . . BERTELO . . . JESVITA FVE CALIFICADOR DEL SANTO OFICIO EXAMINADOR M E SYNODAL DEL ARZOBISPADO DE SEVILLA E VISITADOR ORDINARIO . . . PROVINCIAL DEL TERRITORIO ORMV DE OBSERVANCIA DE NVESTRO SERAFICO PADRE S FRANCISCO DEL REINO DE PORTVGAL . . . MINISTRO PROVINCIAL DEL S F ANDALVSIA DEL MISMO ORDEN Y DE . . .

This is as it appears in the catalogue, but there should be no hiatus between . . . AN and BERTELO and two words are omitted; one of these words, that before JESVITA, is, I submit, obviously PRIVS, the S and the J overlapping.

To construe this as it stands would not be easy, but it is impossible to doubt that it is a description of some official of the Holy Office, who had been first a Jesuit and then a Franciscan (sufficiently remarkable in itself), and as a Franciscan was provincial of Andalusia. This certainly could not have been S. Bonaventure, and it should not be a particularly difficult task to ascertain who it was. Apart from its own interest, the identification of this friar might incidentally help to determine the validity of the attribution of the painting to Valdés Leal.

⁷ S. Bonaventure was cardinal-bishop of Albano.

⁵ See Giustiniani, *Historie Cronologiche dell' Origine degli Ordini Militari* (Venezia, 1692), pp. 584 ss., and Helyot, *Histoire des Ordres Religieux* (ed. Badiche) s. v. Milice de Jesus Christ.

⁶ *Catalogo degli Ordini Equestri e Militari*, 4^a edizione (Rome, 1741), No. 55.

ART IN FRANCE

THE Autumn Salon is perhaps the most interesting that the society has ever held. It is above all alive, and in that respect, as in many others, it is very different from the two official Salons. No new school of painting makes its appearance—none is needed—but many individual artists show that they are making progress, and on all hands there is evidence of sincere effort and research. The level of the exhibition is a high one. There are several new exhibitors of great promise; one of the finest, perhaps quite the finest, of the sculptures is the

Greyhounds of Mr. Hunt Diederich, a young American sculptor who lives in Paris, but was up to now unknown. Among the new painters are three, whose works hang together on the same wall, M. Georg Kars, a Bohemian; M. Moïse Kisling, a Pole; and M. Luc-Albert Moreau, a Frenchman. All three are very interesting in quite different ways; M. Kars exhibits three figure pictures, with a slight Cubist tendency, almost brutal, but intensely personal and living; M. Kisling has a still-life, which is sombre but vigorous, and a strong head of a man; M. Moreau shows one painting called *L'Après-midi*, which has great

qualities of design and colour, and three admirable drawings.

If there are no signs of the beginning of a new school, the end of one is very evident; there is hardly a *pointilliste* painting in the Salon. It is interesting, on the other hand, to notice that Cubism seems to be leading to something. The hanging committee, I am glad to say, maintains the liberal traditions of the Autumn Salon and has refused to listen to those who clamoured for the exclusion of the Cubists. M. Guérin, who is chiefly responsible for the hanging, which has never been better, has not grouped all the Cubists together in one room, as was done last year, but has judiciously distributed them. They are in a small minority, as they always have been, and, thus distributed, they find their level. There are a few very good pictures among them, but in every case they are the work of painters who refuse to be trammelled by their formula. The remarkable decoration of M. Boussingault, which has a place of honour in one of the principal rooms, is a Cubist painting, but it is not at all orthodox; the artist is plainly using Cubism as a stepping-stone to higher things. It is difficult to understand how the most prejudiced person could deny the great decorative qualities of this painting. M. de la Fresnaye is in the same case as M. Boussingault; his watercolours are masterly and very beautiful, but his painting, which is more strictly Cubist, is much less successful than the watercolour of the same subject, which tells one much more. On the other hand, M. Lhote, although his work is still interesting, is distinctly losing by his insistence on confining himself within the Cubist formula; he too evidently paints on strictly dogmatic principles, and the result is that he has deprived himself of the necessary freedom of expression. M. Marchand is less Cubist than he has been in his more recent work, but his one picture is far from being a good example; the colour is positively unpleasant.

As for the ultra-orthodox Cubists such as M. Gleizes, they are becoming very tiresome. Someone who knows M. Eugène Figuière assured me that he saw a strong resemblance in M. Gleizes's portrait of that eminent publisher, who must, in that case, be made of gun-metal or some similar substance. It may be my stupidity, but I cannot understand what this sort of thing means or what the artist is driving at. There are a few other paintings which may, presumably, be called Cubist in default of any better name, which are merely patterns in bright colours, such as M. Picabia's and M. Metzinger's. One of M. Metzinger's pictures is a puzzle made up of a leg, an arm, a hat, a parasol, and various other objects, and is called *En Canot*. These patterns have certain decorative qualities and might do for a carpet or a hanging, but they are absurd in

frames, and it is a mere affectation to give them titles. M. Picabia pretends, for instance, that one of his patterns represents an ecclesiastic and the other an American girl dancing; he must have tossed up.

The committee specially invited Ferdinand Hodler, the well-known Swiss painter, to exhibit this year and there are half-a-dozen of his paintings. The most remarkable is a huge decorative panel called *L'Unanimité*, a long group of men with up-lifted arms. Disconcerting at first, it grows upon one on further examination; it is a strong and sincere work. Among M. Hodler's other exhibits is a fine portrait. This is not the place for a detailed account of the Salon; it is only possible just to note a few of the more striking works. M. Othon Friesz is admirable, both in the picture of the nude (in a landscape) and the two still-lives. The removal by the police of one of M. van Dongen's pictures is an annual event, and this time they removed the best of the three, a nude which seems to me perfectly unobjectionable and which is a fine picture. Of the two remaining, that of an Egyptian woman is much the better. A protest against the action of the police has been signed by many artists and men of letters. M. Lebasque is, as usual, a delightful colourist, who errs rather too much on the side of prettiness, but never fails to charm. M. Bonnard's one picture, *Salle à manger de campagne* is not one of his very best, but still very good.

M. Maurice Denis's *Annunciation* is very attractive in colour and admirably composed, but too much of an imitation primitive; I prefer the study called *Figure violette*, who is, in fact, Trouhanova. M. George Desvallières's *Kyrie Eleison* (a crucifixion) is rather laboured and artificial; the two landscapes with small figures that he calls *The Visitation* and *The Flight into Egypt* are better, but his painting is very heavy and turgid. M. Henri Matisse's one portrait is expressive, but it does not do him justice and its colour is far from successful. Opinions differ very much in regard to M. Griaud's classical composition, *La Toilette de Vénus*; it is perhaps too Italianising, but it is far from being mere pastiche and has qualities of design, colour and line which are not common. His four landscapes are dignified and beautiful. Two of the most beautiful landscapes in the Salon, in my opinion, are those of M. Eugène Zak, admirably designed and exquisite in colour; M. Valtat's two landscapes are also excellent. M. Jacques Blot attempts a large composition and succeeds in the attempt; he has never done so well. The one picture of M. Jules Flandrin, *Fantaisie sur le Prélude de Nijinsky*, is a fine work, sober in colour. M. d'Espagnat sends a very good portrait and some clever studies of Parisian life. M. Charlot goes no further than he went at the New Salon,

Art in France

when his pictures attracted much attention ; here, I am bound to say, they make less effect, although they have many qualities. Once again Mme. Mèla Muter demonstrates her extraordinary virility ; as usual, she has chosen painful subjects. Her colour is rather monotonous and her method almost brutal, but her pictures are masterly. There are many other painters whose work deserves special notice such as M. Doucet and M. Simon Bussy, with his delightful portrait of a child ; but they cannot all be mentioned.

The sculpture includes a retrospective exhibition of the work of Rodo Niederhausen, who died this year, several amplexes of Kafka, the well-known Bohemian sculptor, and many other interesting works. The decorative section of the Salon has never been more important. The pottery, especially that of M. Methéy, is very fine and shows what progress has been made in this art ; there is some excellent jewellery and good examples of many other objects. The series of decorated and furnished rooms—there are forty—is the best that we have ever had. Last year I noticed here that great progress had been made in this respect ; this year the progress is even greater. Some of the rooms are very beautiful, and we have at last some modern furniture that is adapted to its purpose, simple and dignified. The exhibition of Russian popular art is very interesting and attractive, and that of the models and designs for the scenery of the Théâtre des Arts shows what can be done on the stage, when artists are employed. Nobody who is interested in contemporary art can afford to miss seeing the Autumn Salon, which will remain open until January 5th.

There are several other interesting exhibitions at present. That of M. Druet's "First Group" includes a fine stone statue by M. Maillol, but is chiefly remarkable for a series of paintings or drawings—it is hard to say which—by M. Hermann-Paul in a new medium, which is simply ripolin. Some of them are entirely in black-and-white ; others are emphasized by slight touches of colour. M. Hermann-Paul has, I think, hit on his definitive method, and it is one which exactly suits him. The small black-and-white picture of a fountain at Versailles with formal trees on either side has a wonderfully decorative effect and might well be reproduced as a large panel. In a winter scene the artist makes an effective use of black snow on a white background. The success of the attempt that both M. Hermann-Paul and M.

Dorignac are making to produce decorative effects in black-and-white is most interesting.

At the Manzi Gallery is an exhibition of contemporary painting and sculpture, which includes a large number of really fine works. Mr. Pierre Bonnard's four paintings are among his best, and that is saying much. M. Flandrin is also admirably represented by four paintings not quite in his usual manner ; the *Danseuse orange à l'Olympia* is very remarkable. There are some of M. Odilon Redon's delightful flower pictures and Mme. Marval shows a large number of paintings which justify the promise of her former work ; they are full of feminine charm. I never saw anything of M. Guérin's so good as his still-life exhibited here, and one or two others are excellent, while there are two in his 18th-century style, which is detestable. Among the sculptors represented are Dalou, M. Maillol (with four admirable bronzes), M. Landowski and M. Kafka.

It seems that the Jacquemart-André Museum is to be inaugurated on or about December 10th, but it would be a misuse of words to say that it will be opened, for apparently it is not going to be opened to the public at all. In the opinion of the members of the Institute, Mme. André bequeathed the museum chiefly for their gratification, and they propose to admit the public one day a week, reserving it to themselves and their friends on two other days and keeping it closed on the remaining four. Moreover it is explained in an apparently "inspired" announcement that even on the one day on which the Institute will condescend to allow the museum to be seen by ordinary mortals, admission will be restricted to a limited public and that it will be necessary to apply in advance. These regulations are declared to be in accordance with the wishes of the late owner of the collection, in whose lifetime it was reserved for "friends and amateurs". It is true that Mme. André was extremely unwilling to allow her collection to be seen by anyone but her personal friends ; it was by no means open even to amateurs, and eminent art critics were sometimes refused permission to see it, although a title was an unfailing passport. All Americans were rigorously excluded. But it was not generally supposed that Mme. André desired to maintain these restrictions after her death, and it was fondly believed that she left the collection to the Institute in trust for the public. That, however, is not the opinion of the Institute.

R. E. D.

REVIEWS

THE CHURCH CHESTS OF ESSEX. By H. W. LEWER and J. C. WALL. (Talbot), 15s. net.

BY far the finest chest in Essex—the authors claim that it is the most valuable example in all England—is the painted specimen at Newport. Already well known through the coloured illustration in Mr.

Fred Roe's "Ancient Coffers and Cupboards", published in 1902, Mr. Wall figures it once more in colours for his frontispiece, and further elucidates it with details in black-and-white and a diagram in the text. Beside this there is a plain example of a 13th-century coffer at Little Canfield, and there

is only one in the county with an arcaded front, viz., at Thaxted. The same place owns one of the two linen-fold panelled chests, the other being at Haverhill. The remainder of the chests in Essex churches, if the truth must be told, are of very ordinary type and devoid of any remarkable feature whatever. The value of the work, however, consists in its thoroughness as a record, with the careful descriptions and measurements accompanying every example illustrated. At Saffron Walden, however, beside the chest mentioned as standing in the nave, there is another one in the muniment room above the south porch. Preceding the account of Essex chests is an historical introduction to the subject in general, followed by accounts of domestic chests, money chests, book and deed chests, the purse or till, transportation of coffers, relic chests, cofferer, ancient terms, church chests, and canonical and regal injunctions. In fact, no pains have been spared to make the volume as full and complete as possible, and it is to be hoped that the example set by Messrs. Lewer and Wall may be followed in the case of the other counties of England.

A. V.

ORNAMENTAL BOOKS

- (1) *VANITY FAIR*. By W. M. THACKERAY. Illustrated in colour by LEWIS BAUMER. (Hodder.) 15s. net.
- (2) *THE OLD CURIOSITY SHOP*. By CHARLES DICKENS. Illustrated in colour by FRANK REYNOLDS, R.I. (Hodder.) 15s. net.
- (3) *RUBÁIYÁT OF OMAR KHAYYÁM*. Rendered into English verse by EDWARD FITZGERALD. Illustrated in colour and in line by RENÉ BULL. (Hodder.) 15s. net.
- (4) *QUALITY STREET*. A comedy in 4 acts. By J. M. BARRIE. Illustrated by HUGH THOMSON. (Hodder.) 15s. net.
- (5) *IN POWDER AND CRINOLINE*. Old fairy tales retold by SIR A. QUILLER-COUCH. Illustrated by KAY NIELSEN. (Hodder.) 15s. net.
- (6) *MOTHER GOOSE*. The Old Nursery Rhymes. Illustrated by ARTHUR RACKHAM. (Heinemann.) 6s. net.
- (7) *THE FAIRY BOOK*. By the author of "John Halifax, Gentleman". Illustrated by WARWICK GOBLE. (Macmillan.) 15s. net.
- (8) *THE CHIMES*. By CHARLES DICKENS. Illustrated by HUGH THOMSON. (Hodder.) 6s. net.
- (9) *PRINCESS BADOURA*. A tale from the "Arabian Nights". Retold by LAURENCE HOUSMAN. Illustrated by EDMUND DULAC. (Hodder.) 10s. 6d.
- (10) *THE HAPPY PRINCE AND OTHER TALES*. By OSCAR WILDE. Illustrated by CHARLES ROBINSON. (Duckworth.) 12s. 6d. net.
- (11) *THE CHILDREN'S BLUE BIRD*. By GEORGETTE LEBLANC (Mme. Maurice Maeterlinck). Translated by ALEXANDER TEIXEIRA DE MATTOS. With illustrations by ALBERT ROTHENSTEIN. (Methuen.) 5s. net.
- (12) *AN ARTIST IN ITALY*. Written and painted by WALTER TYNDAL, R.I. (Hodder.) 20s. net.
- (13) *PIEDMONT*. By E. CANZIANI and E. ROHDE. With fifty reproductions of pictures and many line drawings by E. CANZIANI. (Chatto.) 21s. net.
- (14) *RUBÁIYÁT OF OMAR KHAYYÁM*. Rendered into English by EDWARD FITZGERALD. With drawings by E. J. SULLIVAN. (Methuen.) 15s. net.
- (15) *FAMOUS PAINTINGS*, selected from the world's great galleries and reproduced in colour, with an introduction by G. K. CHESTERTON, and descriptive notes. (Cassell.) 12s. net.

THE increased and increasing output of colour books—due to the continued cheapening and improvement in process—is far from beneficial to the art of book illustrating. For as a result of it

artists are willing to undertake work with much less care and foresight than formerly. They no longer, in many cases, illustrate a book on account of an inherent sympathy with the author urging them to interpret and complete his work; the only attitude which can justify the attempt. Instead, publisher and illustrator seem to plot together to attract the Christmas market; not infrequently, it is to be feared, the subject over which the artist is to exercise his talent is one of the least important factors in their bargain. Colour prints produced in these circumstances can only be regarded as excrescences, but fortunately they do not all come under this heading. Some are still published which have evidently been undertaken by the artist as the result of a lively sense of his fitness for the task. The discriminating reader will be able to gather from the tone of the reviewers' comments into which class any given volume in the following collection should be placed.

The first two books on this list suffer from a common disability, and may therefore be treated together. Their large and solid format—conspicuous though it may be—is quite unsuitable for the presentment of the long novel. Tired hands from their weight, and tired eyes from the extreme length of their printed lines must be the almost inevitable results of any sustained reading of the novels in this edition. Mr. Lewis Baumer's illustrations to the Thackeray volume (1) are cheerful and straightforward, not without humour and a certain sense of character. Most of them, however, lack subtlety and they do not attain in design to any high level of artistic achievement. They are, in short, adequate rather than admirable. Mr. Frank Reynolds's work (2) strikes me as being rather uneven. His direct attempts to interpret Dickensian character are rarely satisfactory; some of his illustrations are pleasing enough, but it is when he is least akin to Dickens in spirit that he is most successful. A capable illustrator seems to have been ill-suited by his subject. (3) Mr. René Bull also is unequal. His best efforts—generally the smaller and less ambitious pictures—have a charm of atmosphere and a poetic feeling that the others just as decidedly lack. But the volume as a whole is certainly a handsome one and may be recommended to those who are willing to pay 15s. for their Omar. In so substantial an edition it should, however, have been found possible to include FitzGerald's introduction and also his notes. (4) With "Quality Street" Mr. Hugh Thomson has been quite successful. His well-executed drawings, with their discreet and judiciously reserved colour-schemes, convey not a little of the old world flavour which is the distinguishing mark of Sir J. M. Barrie's sentimental comedy. This is the first of his plays to be published in book form, and it has been largely re-written for the purpose. Altogether, the volume is likely to

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prove a popular one. (5) "In Powder and Crinoline" is a collection of fairy stories culled from various sources and told with characteristic grace and humour by Sir A. Quiller-Couch. Mr. Kay-Nielson has a fine sense of colour contrast. His illustrations are always harmonious and exhibit a delicate if rather contrary fancy. He is a follower of Aubrey Beardsley, but his curves and lines, though reminiscent, are merely schematic and do not possess that inherent genius of line which was the essential feature of Beardsley's work. For all that the book is an interesting one, and we can commend it as an acceptable present for grown-up persons; it is unsuitable for children. (6) Mr. Rackham's collection of nursery rhymes is a very extensive one, and in illustrating them he has had plenty of opportunities of exhibiting his whimsical and fantastic art. The frontispiece is altogether delightful, and shows Mr. Rackham quite at his best. (7) Miss Muloch's charming version of the fairy tales has not been republished for a long time and will be welcome. Mr. Goble understands how to draw for the colour-printer, but his imagination is slight and his drawings miss the simplicity of Miss Muloch's narrative; they illustrate pantomimes and not stories. (8) This is a handy, clearly printed edition, pleasant to read, with a cover imitated from the original. Personally I should prefer it without the colour illustrations, but those in search of Christmas presents would not, and Mr. Hugh Thomson's vein accords well with his subjects. (9) The numerous admirers of Mr. Laurence Housman's pleasant oriental story-telling, and Mr. Edmund Dulac's accomplished drawing for colour-reproduction, will find a happy combination of the two in "Princess Badoura". This is the most elegantly produced book which I happen to have seen this Christmas. (10) So far as coloured illustrations can be tolerated at all, the twelve plates in this very handsome edition of Wilde's well-known fairy-stories are quite successful. The two illustrations to "The Selfish Giant" rather over-emphasize the sentimentality which mars that story; but there will be many who will be glad to include this attractive volume amongst their Christmas books. (11) The methods of symbolism, though they may serve for the instruction of the child mind, do not contribute naturally to its entertainment, and so Maeterlinck's fairy drama, "The Blue Bird", has been, perhaps, more greatly appreciated

by grown-up people than by children. Mme. Maeterlinck, in converting the play into a story—gracefully translated by Mr. Teixeira de Mattos—has, however, allowed fancy to triumph over ethics. The 13 illustrations in colour by Mr. Albert Rothenstein are frankly post-impressionistic in style and are a new departure in the illustration of children's books. Their simplicity of line and colour should appeal to youthful eyes. (12) "A painter's record of the places he visited while in search of material for his professional work" is Mr. Tyndale's own description of his new book. The first part deals with Venice, and includes a good account of the fall and rebuilding of the Campanile. Mr. Tyndale's knowledge of Venice does not stop short at the famous sights, and his descriptions of her byways and her people are more lively, strange to say, than his pictures, some few of which, at any rate as here reproduced, are a little hard and dull. From Venice the book takes us to Siena and other Tuscan hill-towns. The twenty-six coloured plates, except for the drawback I have mentioned, are mainly very graceful and pleasant, the outdoor scenes being usually preferable to the interiors. (13) Miss Canziani, now assisted by Miss Rohde, does good service in collecting many folk-stories and customs in Savoy and Piedmont before they disappear, and she has studied her subject well. Her literary talent is superior to her artistic, but perhaps the colour-printer may be to blame for much that cannot be praised in the numerous colour-illustrations. Miss Canziani is evidently a pupil of Professor Carlandi, but she seems to succeed best in still-life. No doubt her new volume will be welcome to the admirers of her "Savoy". (14) One cannot imagine anyone more hopelessly unqualified to illustrate Omar than Mr. Sullivan has shown himself to be. His drawings, from the ugly frontispiece onwards, are entirely out of sympathy with their subject; sometimes they are vulgar in addition. He desecrates the poem, instead of adorning it. (15) Cassell's "Famous Paintings" contains fifty colour-reproductions on canvas-surface paper. Paper should not be made to imitate canvas nor the printers' pigment to imitate oil, in a book. It is impossible to allow any of the illustrations artistic merit; those least distant from the originals are naturally those in the lowest tone. It is a great pity that so much ingenuity should be spent on productions of this kind.

BY VARIOUS REVIEWERS.

NOTES

A NEW MUSEUM OF FURNITURE. — The activity of the London County Council in connexion with the Ironmongers' Almshouses, Kingsland Road, N.E., will earn for it the gratitude both of lovers of the picturesque and of those

who are interested in the artistic development of our crafts. The former will be grateful to the Council for stepping in to save an interesting piece of old London from the hands of the builder; the latter will be even more pleased with the excellent use

which is to be made of the property thus acquired. Not only are these buildings of considerable architectural interest in themselves, but they are fortunate also in possessing an *entourage* of a very pleasant garden, the acquisition of which will provide an open space in a quarter where open spaces are only too infrequent. But it is the uses to which the newly acquired buildings are to be put that more immediately concern us here. The district in which the almshouses are situated is the centre of the furniture and cabinet-making industry, and the Council has conceived the capital idea of turning the new property into a furniture museum. The idea is, one gathers, somewhat experimental, but it is hoped that the museum may shortly be opened with a loan collection of valuable specimens of furniture from various sources. Thus there will be exhibited in the very quarter where the modern craftsman works, and turns out, in only too many cases, shoddy results enough, an exhibition of many of the finest specimens of the furniture-maker's craft. The value of such an exhibition in such a centre is sufficiently obvious and need not be insisted upon here. We are glad to learn that the Board of Education is countenancing the scheme and has lent a considerable collection from the Victoria and Albert Museum, while private individuals are also being approached and have in many cases come forward with the loan of valuable pieces. It is to be hoped that the exhibition may have the success which it deserves, and that the furniture museum may become a recognized and permanent establishment.

PUBLIC STATUES.—One of the results of the undignified squabble between public departments as to the opening up of the Victoria Memorial Arch on the side towards Whitehall has been the revival of the suggestion that the famous equestrian statue of King Charles I should be moved to some other site. This is only one of many instances in which the ignorance and the indifference of the public to the fine arts become painfully evident. London is singularly deficient in monuments of even a moderate artistic quality. Le Sueur's statue of Charles I with the pedestal design by Grinling Gibbons may not rank among the great sculptures of the world, but it has a historic interest of its own which is enhanced by the site on which it stands. To move it to another site would be parallel to moving the *Colleoni* at Venice, or the *Marcus Aurelius* of the Capitol. On the pretext that the Le Sueur statue delays traffic between Charing Cross and St. James's Park for half a minute, London is to be deprived of a monument familiar to all, and to some invested with a sort of sanctity. Moreover, the excuse for the projected

vandalism, the arch itself, is such a glaring failure that it had better be left as it is, partially screened from view. To sacrifice Le Sueur's work to the arch would be the depth of stupidity. One of the modern statues which was not only decorative, but bore careful inspection, Foley's Lord Herbert of Lea, has already been banished within the courtyard of the War Office, where it can be seen only by clerks and charwomen. It is not difficult, with proper appliances, to move the statue of Charles I, but it will be impossible to find a place where it would have the same artistic effect, and the same historic significance. Another matter of more than passing interest in the artistic world relates to the placing of the great group of *The Burghers of Calais* by M. Rodin, which has been purchased by the National Art Collections Fund and presented to the nation. The site of so important a work of art, a monument of a noble and pathetic incident in the combined histories of England and France, has naturally been a matter of much consideration. It was decided some time back, with the assent of all parties concerned, that this monument should be placed in the Victoria Tower Garden at Westminster, which is now being extended to Lambeth Bridge, and will afford ample space for the erection of a few suitable decorative works of sculpture, an art which is seen under the worst conditions when confined in a museum. A model, however, has recently been erected by H.M. Office of Works, which has filled us with apprehension, although we understand that the spot selected and the height of the pedestal have been approved by the sculptor himself. A similar group was erected some years ago at Calais in an unfortunate situation, and we seem to be in danger of making the same mistake in London.

THE BURLINGTON FINE ARTS CLUB.—The Winter Exhibition consists of English earthenware, and this will give students and collectors a good opportunity of studying a subject which has as yet received but little attention. The range of the Exhibition is rather a wide one, embracing early encaustic tiles and mediæval pottery; slip wares; Bristol, Lambeth and Liverpool delft; white and coloured salt-glaze ware, the products of Dwight and examples of Elers and Astbury's manufacture. The catalogue has been entrusted to Mr. R. L. Hobson, the well-known authority on ceramics and a valuable contributor to this magazine. There is also a remarkably fine collection of 17th-century needlework lent by Mr. Perceval Griffiths, the rich hues of which form an agreeable contrast in the gallery to the more severe tones of the early earthenware. The Exhibition opens on the 2nd of December and continues open till the third week of February.

Notes

Admission will be by the usual invitation orders obtainable from members of the club, and visitors should not forget that it is necessary for them to take their invitations with them.

THE SPANISH EXHIBITION.—We all owe a debt of gratitude for the large collection of Spanish pictures exhibited in the Grafton Galleries, to the active members of the Committee of the National Art Collections Fund and the Amigos del Arte Española, who undertook the troublesome work of selection and arrangement for the benefit of those societies. But students and amateurs of Spanish painting who neither buy nor sell naturally express disappointment that many fine works readily available for exhibition are not exhibited. Much as I miss Greco's remarkable *Crucifixion* and the interesting Aragonese antependium published in *The Burlington Magazine*, with other fine Grecos, including an excellent example of the *genre* picture to which Señor Cossio attached the motto, "El hombre es fuego, la mujer estopa, viene el diablo y sopla", and also all the important Goyas usually to be found at Durand-Ruel's, I regret still more the reason which excluded them—the fact that they are in the possession of dealers. If a periodical publication dependent on the proceeds of advertisements—as it is very well known that the entire periodical press is—has sufficient confidence in its own judgment to publish works of art on the basis of their intrinsic merit, without regard to their ownership, surely so independent a body as the National Art Collections Fund may be expected to show equal self-reliance. Many of the owners who are the kindest in exhibiting their property for the general enjoyment continue indeed to purchase, but never sell. It is, however, perfectly well known that exhibitions arranged for the benefit of the National Art Collections Fund, or held under such auspices as the Royal Academy in its winter capacity, the Tate Gallery, and the Burlington Fine Arts Club, do, as a matter of fact, greatly enhance the sale-value of exhibits. Since none of these institutions have yet found means of preventing sales from taking place within their galleries, even if they particularly desire to do so, it would be much better to give up a pretence which is prejudicial to the quality of the exhibitions and makes us the laughing-stock of franker peoples. And nowhere should the doors open so wide as for the National Art Collections Fund, because it asks help in a national cause from the whole nation, without respect of persons. Nor does experience show that dealers are more expensive than private owners for the nation to deal with, but the reverse, from no question of comparative patriotism but for obvious economic reasons. A sale to a national collection is such a good advertisement for dealers that they can afford to sell, as they do,

at a lower price than they could sell to a private purchaser, or than a private owner would, or indeed often does, sell to the nation. I hope that the National Art Collections Fund will set an example; and that the next exhibition held for its benefit will be open to the loans not only of the generous private owners who lend and never sell, and to cautious ones who sell secretly on the guarantee of private tradition, but also to the tradesmen who have purchased with good judgment and frankly submit their wares to the test of the open market.
J. K.

PROFESSOR LAURIE'S LECTURE.—Photomicrography in its relation to painting was the subject of an interesting lecture by Dr. Laurie, its chief exponent, at Burlington House on the 17th November. Dr. Laurie described the process which he has invented as the direct transference of a microscopically enlarged object on to a photographic plate. It was perfected by him in order to assist in the identification of old pictures. The photomicrographic examples thrown upon the screen certainly seemed to justify the professor's claims. For instance, an original Watteau and a very accurate copy of the same picture were shown at their normal scale, and appeared almost identical; but a section of each enlarged by some three diameters revealed at once the wide difference between them. The brush marks of the real Watteau appeared in all their masterly significance, while those of the copy were plainly meaningless and ineffective. So far, Dr. Laurie has succeeded in differentiating a master's unconscious processes, invisible to the naked eye, from those of a mere superficial technician. Possibly, then, if Dr. Laurie's appliance be used with great skill and judgment, and deductions be drawn from it with great caution and intimate knowledge of the history of art, it may prove of considerable value in deciding the authorship of certain pictures. But, as Professor Laurie stated, the magnified work of every painter does not reveal an equally salient individuality. In many cases, therefore, photomicrography could be of little use for identification purposes. But, at any rate, the professor's methods are instructive and open up possibilities. One of his most successful experiments will be of particular interest to readers of *The Burlington Magazine* because it carries further a suggestion made in these pages by Dr. Bredius. In the June number (Vol. XXIII, p. 185) Dr. Bredius contended that the well-known picture in the National Gallery, *The Old Grey Hunter*, ascribed to Paul Potter, was in reality the work of Verbeeck. Dr. Laurie contends with good reason that his microphotographs of the background and the figure of the huntsman in this picture, compared with others of an unboubted Verbeeck, seem entirely to confirm Dr. Bredius's view. A microphotograph of the

horse in the picture, however, although it pointed to the fact that the horse was decidedly not the work of Paul Potter, was far from suggesting the work of Verbeeck. Dr. Laurie disclaims further knowledge of Verbeeck's method than his micro-photographic experiences have given him. However, he has advanced an ingenious, though quite tentative, suggestion that although the picture as a whole should be ascribed to Verbeeck the horse must have been subsequently painted in by another hand. A superficial examination of *The Old Grey Hunter* shows that such a contention is, at any rate, plausible. Professor Laurie, moreover, hopes to be able to bring forward additional photomicrographic evidence to further substantiate his view. The results of these experiments will be awaited with curiosity.

ILLUSTRATED CATALOGUES OF AUCTIONS IN DECEMBER

[No criticism of the attributions given in the catalogues is undertaken in these notices.]

LAIR-DUBREUIL, Paris, has issued the catalogue of the collection of the late Edouard Aynard, of Lyons, to be sold (1 to 4 Dec.) at the Galerie Georges Petit, 8, Rue de Sèze. It is well illustrated with reproductions from the carefully chosen art-treasures of this well known French banker and Député. The 85 pictures are perhaps the most interesting part of the collection, but there are also some fine specimens of Eastern faience, hispano-moresque ware, enamels, ivories, plaquettes, bronzes, wood sculpture, tapestries and furniture. Many of the early French pictures are fairly familiar, for their late owner was a generous lender to the Exposition des Primitifs Français at Paris in 1904. The Italian 15th century is also particularly well represented and includes interesting examples of Fra Angelico, Compagno di Pesellino, Giovanni di Paolo, Filippo Lippi, Bastiano Mainardi, Piero di Cosimo and Sellaio, besides a good example of the large group of female profile portraits, here in the catalogue attributed to Piero della Francesca, though, as stated in the accompanying text, Mr. Berenson has suggested Antoniazio Romano. The *Magdalene at the Foot of the Cross* ascribed to Botticelli under Savonarola's influence, and discussed at length in Mr. Horne's authoritative work on that master, is one of the most arresting of the pictures of this period. There are also a few examples of the Dutch and Flemish schools, comprising the very early Rembrandt *Ecce Homo*, which Dr. Bode dates about 1628. Among the tapestries the splendid 15th-century Flemish panels which form part of a series illustrating the history of Alexander, rendered by Lambert le Tors in alexandrine in the 14th century, are the most important.

HUGO HELBING (Wagmüllerstr. 15, Munich) will sell (1 Dec. and following days) the collection

belonging to M. Arnold of Lucerne, consisting of ceramics, glass, metal-work, leather-work, wax-work, tortoiseshell-work, ivories, stone and wood carvings, thread and silk fabrics, toys, furniture, with some pictures, prints and miniatures. This singularly comprehensive collection, mostly of small objects, is illustrated in 20 pages largely devoted to the furniture.

SOTHEY is selling on 4 & 5 Dec. Mr. F. E. Bliss's collection of modern etchings and engravings, together with some lithographs and woodcuts. The illustrated catalogue (1s.) contains 4 half-tone reproductions of signed proofs of etchings by Sir Frank Short, R.A. The same firm will sell (11 & 12 Dec.) a collection of illuminated and other manuscripts, one of the most important (No. 433) being a 15th-century Italian MS. of 66 leaves of the "De Navigatione" of Benedictus de Cotrullis, written in neat Roman characters with the chapter headings in colour. The MS. is said to be of the highest geographical importance and an unknown work of this author. Sotheby will also sell (15 to 19 Dec.) the first portion of the late Mr. John Dudman's collection of coins, numismatic cabinets and books. This portion seems to consist exclusively of English coins, with some Scottish and Irish. The order of sale is: 15th, gold, up to the Commonwealth; 16th, the remainder, and silver from Offa to Harold II; 17th, silver, including Charles I; 18th, silver, Charles I (remainder) to George II; 19th, remainder, with cabinets and books. The 3 plates show the steady debasement in design and technique from Charles I to Victoria, but as we now know, there was worse to follow.

OTTO HELBING, Nachf. (4 Lenbachplatz, Munich) will sell (8 Dec. and following days) a large series (5299 lots) of mediæval and modern coins and medals, including coins struck by ecclesiastical authorities (especially the Archbishops of Mainz), Swiss coins and medals (especially of Zürich), and a collection of so-called Kippermünzen. The catalogue has 34 collotype plates.

LEPKE'S (Potsdamerstr. 122 a-b, Berlin) catalogue of Dr. Wedewer's collection of Old Masters, which seems an interesting one, arrives too late for further comment. The sale is on 2 Dec.

The American Art Association announces that a small but carefully formed collection of pictures belonging to the late Mr. Leon Hirsch will be sold (29 Jan., 1914) in the Plaza Ballroom, New York; that the attributions borne by many of the lots are endorsed by well-known experts; and—for instance—that a portrait of a young unknown man, with curling tumbled hair and a slight beard, dressed in a ruff and velvet doublet, is ascribed to Thomas de Keyser, by Dr. Oldenburg, Dr. Valentinier and Dr. Kurt Erasmus, and accounted a fine work.

DUTCH AND SPANISH PERIODICALS

OLD-HOLLAND. Tweede Aflevering, 1913.—DR. BREDIUS prints some curious documents concerning a picture in the museum at Amsterdam (No. 1085) painted by Frans Hals in collaboration with Pieter Codde, representing the company of Captain Regier Reael and of Lieutenant Cornelis Michielsz Blaeuw in 1637. The same writer contributes notes on a contract between the painters Jan Porcellis and Cornelis Stooter in 1629, and on a family of painters of flower-pieces, the Bosschaert of Antwerp. DR. SIX publishes new documents concerning Paschier Lamertijn (Pasquier Lammertin), who he considers was born c. 1563, probably at Kortrijk, the seat of the linen damask-weaving industry, of which he was a most proficient exponent; among specimens of his work reproduced is the napkin woven for James I in 1603, now in the Victoria and Albert Museum. DR. WEIZSÄCKER writes (in German) on an altar-piece of 1502 in the small church of S. Maria della Pietà in the Campo Santo dei Tedeschi, Rome, by a Netherlandish artist of eclectic tendencies; reminiscences are found in it of Leonardo, of Perugino and of Signorelli, but the writer has been unable to identify the artist, whom he designates for the present the "Master of the Campo Santo". He recalls the fact that among the great Italian artists who were employed by Julius II in Rome in the early years of the 16th century, the name of one Netherlandish artist, Johann Ruysch, also occurs. First article by N. ALTING MEES on artists of Rotterdam in the 17th century; and notes by DR. ENSCHEDE on foreign appreciation of Rembrandt's etchings in 1659.

Derde Aflevering.—DR. EISLER contributes an article (German) entitled: "Der Annenkirchplatz in Haarlem (die Geschichte eines holländischen Marktbildes)". DR. RUYSS gives an account of the poet and painter Heiman Dullaert, 1636-84, who was at one time a pupil of Rembrandt. His portrait, engraved by Houbraken, after a painting by Philips de Koninck, is reproduced. N. ALTING MEES continues her useful articles on the artists of Rotterdam, entitled: "Aanteekeningen over Oud-Rotterdamsche Kunstenaars". DR. BREDIUS prints an inventory of 1679 in which many paintings by celebrated masters are enumerated, and the following entries also occur: "Een Kunst-boeck van Albrecht Dürer vol prenten" and "Vele prenten van Callot, Heemskerck en andere meesters".

ONZE KUNST. No. 4. April, 1913.—The portrait of a man by Rembrandt in the Koppel collection at Berlin is discussed by DR. SCHMIDT-DEGENER, who would identify the sitter as Gérard de Laresse; the date is deciphered as 1665, a period when Laresse is known to have been at Amsterdam, and to have had relations with Gerrit Uylenburgh, a connexion by marriage of Rembrandt.

No. 5.—DR. DESTREE writes on portraits of Gerard David, i.e., the one in the background of his celebrated picture of the *Madonna with Angels and Saints*, in the Rouen Museum, and the other, considerably later in date, in *The Adoration of the Magi*, in the Brussels Museum; the authenticity of the likeness in both these portraits is confirmed by their identity of type with that in the well-known drawing bearing the inscription: "Maistre David peintre excellent".

No. 6.—The same writer treats of a lost composition, by Hugo van der Goes, representing the *Lamentation over the Dead Body of Christ*. Three versions of the composition exist, i.e., an old copy in the collection of M. Joly, at Brussels, which gives some idea of the power and tragic impressiveness of the lost original; an altered version, less dramatic and weaker in character, belonging to M. de Drucker (Forest-Bruxelles), both of which are said to have come from Spain; the third version, an interesting work in the collection of Prof. Gómez-Moreno, at Madrid, shows a connexion with the works of a painter whom M. Hulin de Loo has identified with Albert Bouts. The original must have belonged to the early period of Hugo van der Goes's career. If still in existence it is possible that the publicity here given to the composition may serve to bring the original to light.

No. 7.—DR. SCHMIDT-DEGENER, treating of portraits by Rembrandt, confirms the identification of *The Lady with the Fan* at Buckingham Palace as Titia van Uylenburgh, the sister of Rembrandt's wife Saskia; it was probably painted in the first half of 1641; she died early in June of that year. The pendant of the Buckingham Palace portrait, at Brussels, represents Titia's husband, François Coepal, and was probably painted after he became a widower. A drawing of Titia inscribed

with her name and the date 1639 is at Stockholm, and was inspired by a drawing by Paolo Veronese in the possession of the writer, but once owned by Jan Pietersz Zoomer, a friend and contemporary of Rembrandt, at whose sale Zoomer may possibly have acquired it. The drawing is inscribed with the name of Paolo Veronese; the attribution, attested by certain characteristics and by its connexion with other drawings by the master, has been confirmed by a competent Italian critic.

No. 8.—Additions of portraits and drawings to the collection in the Rembrandtshuis, and of important pictures to the Rijks-museum, are chronicled. In the last-named collection may be noted a characteristic work by Gerard Dou, which was formerly regarded as an early work by Rembrandt; a still-life by that rare painter, F. Sant-Acker; two views of Naples by Caspar van Wittel, who during his long residence in Rome was known as Gasparo Vanvitelli; a portrait of Count Horne—a copy after Antonio Moro or possibly even a replica by the master; and other works. Some important sales of last summer are discussed, including those of the Steengracht and Nemes collections in Paris, and of collections of drawings by old masters at Amsterdam, in one of which were comprised no less than 32 drawings by Rembrandt; of paramount importance among them was a portrait of himself of 1655, which has remained in Holland.

No. 10.—DR. VERMEULEN has a first article on the very interesting exhibition of ecclesiastical art at 'S Hertogenbosch.

No. 11.—This is a special number entitled: "De Tentoonstelling van Oude Kunst in Vlaanderen, Gent, 1913", an interesting loan collection, which has found an able exponent in the Secretary, DR. PAUL BERGMANS. In aim this exhibition differed considerably from those which have preceded it, such as the exhibition of primitives at Bruges, that dealing with 17th-century art at Brussels, and others. At Ghent the principal intention has been to illustrate the life and art of the Scheldgouw, and though the organizers, for convenience sake, designated it "Oude Kunst in Vlaanderen", it embraces the country lying between the North of France and Zeeland, and includes portions of East and West Flanders, of Hainault, Brabant, and the province of Antwerp; the art, therefore, is that of the Maas and the Schelde. The topographical section was remarkably complete and instructive, and the writer dwells upon the extreme rarity of some of the examples exhibited, for few cities can boast so important a collection of topographical documents from mediæval times downwards as that in the University Library at Ghent. Among numerous examples of gold and silversmiths' work was the fine collar of a 15th-century Goldsmiths' Guild, in a richly engraved casket, which is to form the subject of a special article by Dr. Casier, and the scarcely less beautiful collar of the Guild of S. Sebastian, at Dixmuiden (16th century), which is reproduced. Among drinking cups, beakers, &c., the property of different owners, was one presented by the Archduke Albert and his wife Isabella to the Guild of S. Sebastian, at Ghent, and still in the possession of that flourishing corporation. Among objects of ecclesiastical art were the pastoral staff from Maubeuge (13th-century), the monstrance of Castre (1495), a reliquary in the form of a triptych (14th-century) from the church of Eyne and many more, including the magnificent monstrance from the church of S. Michael, Ghent, executed by the Ghent goldsmith, Lenoir, in 1698; and among the many admirable tapestries was a fragment of the celebrated series of the *Apocalypse* of Angers (14th century) from cartoons of Jan van Brugge. The pictures included the much-discussed panels from the Abbey of Tongerlo with the legend of S. Dymphna by Gossen van der Weyden, a few primitives and many interesting portraits. All these objects were exhibited in the section "Land en Leven", which was completed by the inclusion of a room, doomed to destruction but transported bodily from the Stadhuys and now carefully restored, i.e., "Der Armencaemer der Stad Gent", founded by Charles V, and adorned later with paintings and carvings. In the section "Kunst en Kunstnijverheid" were many striking examples of plastic art such as the marble statue of S. Catharine by André Beauneveu, the magnificent heads in carved oak, lent by the museum at Ypres, and the altar-piece, with the history of S. John the Baptist, of 1515, from Hemelveerdegem.

KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP TE AMSTERDAM: JAARVERSLAG IN DE VIER-EN-VIFTIGSTE ALGEMEENE VERGADERING OP MAANDAG 20 MEI, 1912. UITGEBRACHT DOOR DEN VOORZITTER JHR. DR. J. SIX—The annual report and organ of this

Dutch and Spanish Periodicals

Society contains at the end a paper by DR. VAN HUFFEL entitled "De Techniek van Ploos van Amstel in zijn prentwerk bestaande uit 46 imitaties van Teekeningen". A complete list of these imitations is given with the technique of each example, the name of the artist whose work was imitated, and that of the copyist—i.e., Ploos van Amstel himself and his collaborators, Körnlein and Schreuder, both of whom had bound themselves by contract to work for Van Amstel.

MUSEUM. No. 2. 1913.—DR. ROMERO DE TORRES reproduces a number of unpublished works by Valdés Leal, whom he designates "the painter of the dead", the subjects here discussed being all decapitated heads of saints and martyrs. They are not without importance as illustrating the "romanticismo tragico" of Valdés, and they shed a new light upon the interesting personality of this excellent artist. The remarkable picture of S. Bonaventura in the Cook collection (at present in the Spanish Exhibition at the Grafton Galleries) is referred to.

No. 3.—This number is devoted to an iconographical study by DR. TRAMOYERES BLASCO, entitled *La Virgen de la Leche en el arte*. The subject of the mother and child is traced from classic times in bronzes and wall-paintings; a fragment of a mirror with a representation of the subject is explained as *Juno nourishing the infant Hercules at her breast*. The earliest example in Christian art is in the catacombs of S. Priscilla, and is ascribed to the 2nd century; in the art of the following centuries the subject rarely occurs, but it received an impetus from the writings of S. Bernard, and was frequent in the art of the *trecento* in Italy. In the 15th and 16th centuries it rarely appears in the Florentine and Venetian schools but is very common in those of Milan and Lombardy. The treatment in Italian sculpture and in the French, Netherlandish, and German schools is touched upon, and the subject of *Charity*, as treated by artists of the Renaissance, is also examined.

No. 4.—The pictures of the Hispanic Society of America are discussed by DR. VON LOGA, among them an admirable portrait of the Duke of Alba by Antonio Moro, a replica of one at Brussels; a portrait of Margaret of Parma, aunt of Charles V; three portraits by Velázquez; the celebrated portrait of the Duchess of Alba by Goya of 1797, formerly in the Irrureta Goyena collection at Seville, and others. DR. CABRERO contributes a note on archaeological discoveries in Iviza, more especially in the necropolis of Ebuso. The Phœnicians established a colony in the island of Tricuada, situated at the entrance to the port of Iviza, in order

to develop the important industry of the purple dye, the *murex trunculus* from which it was obtained having been found there in great quantities.

No. 5.—Contains reproductions of a number of Goya's works; many celebrated portraits, including his portrait of himself in the Musée d'Agén in France, cartoons for tapestry, drawings, etc.

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES. Trimestre I, 1913.—DR. SENTENACH continues his articles on the great portrait painters of Spain. Many interesting reproductions of portraits by Murillo and Zurbarán in private collections in Spain, and by Juan Carreño Miranda and others. The striking portrait by Valdés Leal of D. Miguel de Mañara is reproduced; for this patron the artist executed two of his most celebrated works in the Hospital of the Caridad at Seville. In the opinion of the writer the S. Bonaventura in the Cook collection is not by Valdés Leal and does not represent this Franciscan saint but the Jesuit Fr. Juan Bartelo [cf. Mr. Egerton Beck's article, p. 171.—ED.]. DON VICENTE LAMPÉREZ Y ROMEA, the architect, contributes notes on the ancient Archiepiscopal palace at Santiago de Compostela, with plans and illustrations of many notable architectural details and of the sculptures of the Salón de Fiestas. This extremely interesting building, which owes its origin to Don Diego Gelmírez, Archbishop of Santiago (1120-1140), has hitherto received but scant attention from writers. The article is a useful contribution to the history of civil architecture in Spain. The CONDE DE POLENTINOS writes on the Plaza Mayor and the Casa Panadería at Madrid.

Trimestre II.—DR. SENTENACH, in a further paper on the portrait painters, deals in the first part of the article with painters of the Bourbons in the 18th century, mostly foreigners, such as the Venetian Leonardon, Don Juan Ranc, a disciple of Rigaud, Van Loo, Raphael Mengs, and others; the second part is dedicated to Goya and certain of his followers. DR. GÓMEZ-MORENO has a long and important article entitled "De Arqueología mozárabe." DR. ELIAS TORMO contributes notes on Gaspar Becerra, a Spanish follower of Michelangelo, who lived for some time in Italy, and worked in Rome with Vasari and Daniele da Volterra. His carved retablo in the cathedral at Astorga and other works are referred to, and a detailed account is given of his ceiling paintings at El Pardo, in the decorative parts of which he was assisted by Giov. Battista Castello, of Bergamo; they were executed circa 1562-63. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

The Happy Prince and other Stories, by Oscar Wilde. Illustrated by Charles Robinson (Duckworth) 12s. 6d. net.

See "Ornamental Books".

Album du Vieux Gand. Vue Monumentales et pittoresque de la Ville de Gand à travers les âges, accompagnées de notices historiques, Par Paul Bergmans et Armand Heins. Bruxelles et Paris (Van Oest), 30 fr.

Les Très Belles Miniatures de la Bibliothèque Royale de Belgique Par Eugène Bacha. Bruxelles et Paris (Van Oest). 30 fr.

A portfolio containing a selection of 57 heliotype reproductions of pages in various MSS. with a brief introduction by the conservateur des Manuscrits at the library.

ZUCKER (P.). Raumdarstellung und Bildarchitekturen im Florentiner Quattrocento. Mit 41 Abbildungen. Leipzig (Klinkhardt), M. 14.

An interesting study in 14 chapters on architectural representations in Florentine painting.

LAUFER (B.). Notes on Turquois in the East. Field Museum of Natural History, publication 169, Anthropological Series, Vol. XIII, No. 1 [with 1 colour and 7 other plates (Chicago Field Museum)].

Batsford's Collectors' Library (1) Old English Furniture, by F. Fenn and B. Wylie, 90 pp. and 94 illus.; (2) French Furniture, by André Saglio, 193 pp. and 59 illus.; (3) Sheffield Plate, by B. Wylie, 161 pp. and 121 illus.; (4) Old Pewter, by M. Bell, 186 pp. and 106 illus.; (5) Dutch Pottery and Porcelain, by W. Pitcairn Knowles, 122 pp. and 54 illus. (18 in colour); (6) French Pottery and Porcelain, by H. Frantz, 176 pp. and 77 illus.; (7) English Table

Glass, by P. Bate, 121 pp. and 254 illus.; (8) English Embroidery, by A. F. Kendrick, 125 pp. and 64 illustrations (4 in colour). (Batsford "Collectors' Library"). 6s. net each.

HUISS (M. B.). Samplers and Tapestry Embroideries. Second edition, with 24 coloured plates and 77 illustrations in the text. (Longmans). 10s. 6d. net.

A cheaper edition, with some additions.

PLAN (P. P.). Jacques Callot, Maître Graveur (1593-1635) suivi d'un catalogue chronologique. Nouvelle édition revue et réduite, ornée de 96 estampes et d'un portrait. Bruxelles et Paris (Van Oest). 5 fr.

L'Art ancien au Pays de Liège. Album publié sous le patronage du Comité Exécutif de l'Exposition Universelle de Liège, 1905, par M. G. Terme, 3 vol. Bruxelles & Paris (Van Oest), 60 fr.

FIERENS-GERAERT. La Peinture au Musée ancien de Bruxelles, reproduction de 174 œuvres des diverses écoles, précédée d'un guide historique et critique. Bruxelles et Paris (Van Oest), 10 fr.

MAETERLINCK (L.). Nabur Martins ou le Maître de Flémalle (nouveaux documents). Bruxelles et Paris (Van Oest), 3 fr. A brochure with 58 plates in half-tone.

The Chimes, by Charles Dickens, illustrated by Hugh Thomson. (Hodder.) 6s. net.

See "Ornamental Books."

Art of Auguste Rodin, from the French of Paul Osell, by Mrs. Romilly Fedden. (Hodder.) 6s. net. [with 61 illustrations].

Stained Glass of the Middle Ages in England and France, painted by L. B. Saint, described by H. Arnold. (Black.) 25s. net [with 50 colour illustrations].

Publications Received

Princess Badoura, a tale from the Arabian Nights, retold by Laurence Housman, illustrated by Edmund Dulac. (Hodder.) 10s. 6d.

See "Ornamental Books".

Ars Asiatica, études et documents publiés sous la direction de Victor Goloubew. I.—La Peinture chinoise au Musée Cernuschi avril-juin 1912, par E. Chavannes & R. Petrucci. (Bruxelles & Paris.) 48 fr.

The first of this long-expected and highly important series. The volume could not be produced as it is in this country at anything approaching its low price. A necessity for every good art library.

BINYON (L.). The Art of Botticelli, an essay in pictorial criticism. (Macmillan.) Glasgow (Maclehose), £12 12s.

A solid and handsome quarto volume containing 25 colour plate reproductions of Botticelli's work, and, as a frontispiece, an etching by Mr. Muirhead Bone.

Bohn's Antiquarian Library. The Bayeux Tapestry, a history and description, by F. R. Fowke. (Bell.) 1s.

A very handy reprint, with 79 pages of illustration.

RYLEY (A. B.). Old Paste, with 28 plates.

A monograph on imitative composition from the earliest times. The plates include a very successful colour print.

LEWER (H. W.). The China Collector, a guide to the porcelain of the English factories, with a prefatory note by F. Stevens, and 32 illustrations and reproductions of the authentic ceramic marks. (Jenkins.) 5s. net.

French colour-prints of the 18th century. An introductory essay by M. C. Salaman. Illustrated by 50 representative examples in colour. (Heinemann.) £2 2s. net.

A Digit of the Moon, a Hindoo love story, translated from the original MS. by F. W. Bain, vol. 1 (P. L. Warner, "The Indian Stories of F. W. Bain in 10 vols."). Edition limited to 500 sets printed on paper; boards £6 net. per set; natural-grain parchment, £10 net. per set.

SPARE (A. O.). The Book of Pleasure (Self-Love). The Psychology of Ecstasy. (The Author, 8B, Golders Green Parade, N.W.) 10s.

CHAMBERLAIN (A. B.). Hans Holbein the younger, 2 vol., with 252 illustrations, 24 in colour. (Allen.) £3 3s. net.

PATZAC (B.). Palast und Villa in Toscana, 2^{es} Buch (Band II. Die Renaissance- und Barockvilla in Italien). Leipzig (Klinkhardt), 40M.

The first book was reviewed here, vol. xxvii., p. 175, and the remainder will be reviewed on the appearance of the third and last book.

The Landscapes of Corot, 1796-1875. Text by D. Croal Thomson. Part I. ("The Studio.") 2s. 6d. each part.

Mother Goose. The old Nursery Rhymes. Illustrated by Arthur Rackham. (Heinemann.) 6s. net.

See "Ornamental Books".

SWARZENSKI (G.). Die Salzburger Malerei des frühen Mittelalters, 2^{er} Teil. Tafelband mit 457 Abbild. auf 135 Lichtdrucktafeln. M. 96. Textband M. 54. Leipzig (Hiersemann).

A work of this importance by an author of this authority is a necessity in any good art library.

Atta Troll, from the German of Heine, by Herman Sheffauer, with an introduction by Dr. O. Levy, and some pen-and-ink sketches by Willy Pogány. (Sidgwick.) 3s. 6d. net.

Heine can only be translated by a poet. Dr. Levy sets out to interpret the poem. The headings and tail-pieces to the cantos are by Mr. Horace Taylor. The notes are good.

VERNON LEE. The Beautiful. An introduction to Psychological Aesthetics. (Cambridge University Press, "Cambridge Manuals.") 1s. net.

STEINMANN (E.). Der Portraïtdarstellungen des Michelangelo. Leipzig (Klinkhardt), M. 135.

WHITWORTH (E.). The Art of Nijinsky, with ten illustrations by Dorothy Mallock. (Chatto.) 3s. 6d. net.

FRIS (V.). Histoire de Gand. [With 70 plates.] Bruxelles (Van Oest), 12 fr.

KRISTELLER (P.). Die Lombardische Graphik der Renaissance nebst einem Verzeichnis von Büchern mit Holzschnitten; mit 1 Heliogravure, 11 dichtgedruckten u. 30 Textabbild. Berlin (Cassirer), M 33.

Quality Street. A comedy in 4 acts by J. M. Barrie, with illustrations by Hugh Thomson. (Hodder.) 15s. net.

See "Ornamental Books".

STOKES (H.). Francisco Goya. A study of the work and

personality of the 18th-century Spanish painter and satirist With 48 full-page illustrations. (Jenkins.) 10s. 6d. net.

Evidently a readable book on a fascinating subject, and the first in English making any claim to treat it completely.

City of Nottingham Art Museum, Nottingham Castle. Illustrated catalogue of the permanent collection of pictures, drawings, &c., with biographical notes, compiled under the direction of G. H. Wallis, F.S.A., Art Director and Curator, Nottingham, 2nd ed., 1913. 6d.

The Holburne Art Museum, Bath. Catalogue of Pictures. Bath (Fyson, printers). 2d.

GRAVES (A.). A century of loan exhibitions. Vol. ii (H to Q). (A. Graves.) £5 5s.

SOURIAU (P.). L'Esthétique de la Lumière. Illustré de 76 figures dans le texte. Paris (Hachette), 10 fr.

RICHTER (L. M.). Chantilly in History and Art, with portraits and illustrations. (Murray.) 21s. net.

A Catalogue of the Paintings at Doughty House, Richmond, and elsewhere, in the collection of Sir Frederick Cook, Bt., Visconde de Monserrate, edited by Herbert Cook, M.A., F.S.A., hon. member of the Royal Academy of Madrid. Vol. 1, Italian Schools, by Dr. Tancred Borenius. (Heinemann) vol. 1, £6 6s.; complete in 3 vols., £15.

A sumptuous volume describing the best-known private collection in England, catalogued by one of the most thoroughly qualified historians of Italian art.

PERIODICALS.—Amtliche Berichte, Nov.—Apollon (St. Petersburg), No. 7—Bulletin of the Pennsylvania Museum, Oct.—Bulletin of the Rhode Island School of Design, Oct.—Der Cicerone, Heft 21—Felix Ravenna, semestrale 11—The Fine Art Trade Journal, Sept.—Gazette des Beaux Arts, Nov., and Chronique des Arts, 25 Oct., 8 Nov.—Illustrated London News—Journal of the Imperial Arts League, Nov.—Kokka, Sept.—Die Kunst, Nov.—Madonna Verona, July—Sept.—Monatshefte für Kunstwissenschaft, Nov.—The Month, Nov.—Museum of Fine Arts Bulletin (Boston, U.S.A.)—Onze Kunst, Nov.—The Path, Sept., Oct.—Print-collectors' Quarterly, Oct.—Quarterly Review, Oct.—Repertoire d'Art et d'Archéologie, Index alphabétique 1912, 2^{me} trimestre, 1913—Repertorium für Kunstwissenschaft, 15 Nov.—Revue de l'Art, 10 Nov., and Bulletin de l'Art, 18 Oct., 1 Nov.—Revue de l'Art Chrétien, Sept.—Oct.—The Town-Planning Review, Oct.—La Vie des Lettres, Oct.—Werke der Volkskunst, Oct.

PAMPHLETS, REPORTS, &c.—An Altar-piece of Saint Humility, by Montgomery Carmichael (extract from the October, 1913, number of "The Ecclesiastical Review", Philadelphia, U.S.A.)—La Légende et le monument des Van Eyck, par A. J. Wauters (Extrait de "La Revue de Belgique", 1^{er} Oct., 1913).—Report on the progress and condition of the United States National Museum for the year ending June 30th, 1912, Washington, U.S.A. (Government Printing Office)—Cooper Union for the advancement of Science and Art, 54th annual report, June, 1913—Pennsylvania Museum and School of Industrial Art 37th annual report, 1913—Öffentliche Sammlung in Basel, lxx Jahres-Bericht, mit 3 Tafeln, Basel.


TRADE CATALOGUES, &c.—Baer, Hochstr. 6, Frankfurt a.M., Incunabula, xylographica et typographica 1450-1500, Supplementum 3 [illustrated].—Olschki, 4 Lungarno Acciaïoli, Florence; Catalogue LXXIV, Manuscrits sur velin avec miniatures du x^e au xvi^e siècle soigneusement décrits et mis en vente par le Commandeur Leo. S. Olschki, Libraire-antiquaire-éditeur, Directeur de la revue mensuelle illustrée "La Bibliotheca", avec 60 fac-similés dans le texte, une grande planche coloriée, 32 planches en héliogravure et 4 planches phototypiques. Florence (Olschki), 20 f. [An admirably produced catalogue-de-luxe].—Sedelmeyer, 6 rue de la Rochefoucauld, Paris. "A Stag-hunt of King Philip IV of Spain", by Diego Velazquez. [One of Sedelmeyer's thoroughly well illustrated and carefully written brochures describing one of his important pictures.]—Heinemann, Lenbachplatz 5 & 6, Munich, Katalog altenglischer Meister; permanente Ausstellung von Werken, erstklassiger deutscher, französischer, altenglischer und altspanischer Meister. [A very well-produced collection of over 70 mounted collotypes illustrating a part of Heinemann's stock of the schools stated.]



THE REST. A WASHED DRAWING, BY WILLIAM BLAKE, 1793. THE METROPOLITAN MUSEUM, NEW YORK



BLAKE'S "RIPOSO": A NOTE


OMMENTARY on the genius of Blake, beginning with Swinburne's essay, generally bewilders instead of enlightening students of his art. Happily the subject reproduced here is so simple that explanation would offend the intelligence of anyone before whose eyes the reproduction is placed. Here Blake, the cryptic prophet, speaks a universal language. Nor does the technique require any reference to his other elaborate and much-disputed processes. The *Riposo* is merely a wash drawing none the worse for being only partially coloured. Blake probably never intended to carry it any further; at any rate, it is complete as we see it. In most of this kind of work he sketched his subject in pencil and defined the outlines neatly in ink, sometimes before and sometimes after laying on a wash of colour with but slight gradations of tone. In the *Riposo* the Madonna and Child are outlined in ink and left uncoloured, the chief note of colour being a subdued blue used for Joseph's frock and the

red glow of the setting sun; the ass and the charming landscape are also faintly washed with colour.

The *Riposo* has not been exhibited in England since the Blake exhibition at the Burlington Fine Arts Club in 1876, and is never likely to be seen here again. In 1876 it belonged to Lord Houghton, who bequeathed it to the Earl of Crewe, from whom it passed through Messrs. Carfax to the Metropolitan Museum, New York. The genuine signature and date plainly visible in the lower right-hand corner are not necessary to prove that it is entirely the work of Blake. Though the composition is devoid of his salient peculiarities, the whole treatment, even apart from the Blakeian flora and the ass—the good counterpart of the evil ass of the colour-print *Hecate*—stamps it as a work impossible to any other artist. The drawing measures 13½ by 14½ inches. The reproduction is made, by the courtesy of Messrs. Carfax, from a photograph taken while the drawing was in their possession.

BYZANTINE SILKS IN LONDON MUSEUMS—(concluded)

BY W. R. LETHABY

EWEL PATTERN.—A very narrow strip at South Kensington is patterned on a bright blue ground with a network of lozenges made up of double rows of "pearls", each lozenge containing a pear-shaped jewel. It was found in Egypt. "Jewelling" was a favourite method of ornamentation in Hellenistic Egypt, and we find it again on the Coptic embroideries. The continuous lozenge pattern seems to have been derived from the network of green beads laid over Egyptian mummies. A pattern something like that on our silk appears on some of the costumes in the Ravenna mosaics, and one almost identical is in the MS. of Cosmas.²³ This must, I think, be a 6th-century pattern. There are many other fragments of smaller patterns found in Egypt now in the Victoria and Albert Museum, which cannot be dealt with here.

THE SASSANIAN DRAGON.—Two or three pieces at South Kensington have circles, each containing a curious winged creature with a lifted tail of feathers.²⁴ This "dragon" is frequently found on Persian silver work of the 7th century. A silk of this pattern appears to be represented on a Sassanian sculpture, as pointed out by Mr. Alan Cole. This great relief of a king is at Kermanshah. Descriptions of it dating from the 10th century show that it represents Chosroes II (c. 620). According to the earliest of these accounts "the sculptor was Fatus Rumi—i.e., of Rum, the Byzantine Empire".²⁵ The monument certainly

shows Byzantine contacts, and even the patterned stuff represented on the sculpture has a remarkable resemblance to the piece illustrated by Dalton.²⁶ The Sassanian dragon itself certainly goes back to the 7th century, but the whole type of design in which these creatures are set in circles must have been copied from Byzantine art. The Sassanian dragon was later adopted on Byzantine textiles. There is at South Kensington a piece with a purple ground which must, I think, be Byzantine, and not earlier than the 10th century. Another piece at Berlin with these creatures and elephants must certainly be both Byzantine and late.²⁷

On the other hand the fine green piece at South Kensington is very probably truly Sassanian. A piece found in the Sancta Sanctorum with circles containing pheasants seems to be closely allied to it; so also does a painted pattern found in a Buddhist cave in Turkestan which must have been copied from one of these textiles.²⁸ Figure 369 in Mr. Dalton's work may be a copy of a Sassanian pattern.

AFFRONTED LIONS.—Another piece at South Kensington may be Sassanian, but if it is it also shows a connexion with the Byzantine tissues. This has pairs of crudely drawn lions face to face in ovals, and in the interspaces double pairs of animals. These animals have much in common with those in the three inferior hunter pieces last described under that type. On those we find the

²³ Diehl (Ch.), *Manuel d'art Byzantin*, 1910, fig. 113.

²⁴ Dalton (O. M.), *Byzantine Art and Archaeology*, fig. 368.

²⁵ Jackson (N. V. W.), *Persia Past and Present*, 1906, p. 224.

²⁶ *Op. cit.*, fig. 449.

²⁷ Dalton, fig. 47.

²⁸ Grünwedel (A.), *Alt-buddhistische Kultstätten*, V^o 1911 fig. 172.

Byzantine Silks in London Museums

spots on the joints which appear in such a marked way on our affronted lion piece. At Sens there are other pieces of similar silks. Still another piece which differed in some respects was found in the Sancta Sanctorum.²⁹ At Nancy there is a piece which belongs to the same family,³⁰ which is certainly Saracenic. Mr. Kendrick has very kindly brought to my notice some figured silks in the Palliot collection at the Musée de l'Extrême Orient in the Louvre; one of these belongs to the same class as the affronted lion pieces at Sens and South Kensington, and more than one are of the rather crude type which I have supposed may be Sassanian. Sir M. A. Stein has also found in the same desert lands many pieces of fine patterned silks of the "Sassanian type", one with winged lions facing each other and another having rings and quatrefoils with pairs of deer and geese.

TRIUMPH TYPE.—A strip of deep purple silk in the Victoria and Albert Museum bears the central part of a roundel which contained an emperor driving in a chariot. The emperor is crowned and has a nimbus which does not necessarily suggest a saint. A piece of silk in the Cluny Museum³¹ is very similar, and even more so is a piece in Brussels illustrated by Migeon.³² Both these patterns have four horses to the chariots, and this was doubtless the case with ours also, which can be restored with fair accuracy by a comparison with the other pieces. The motive of the front view of a four-horse chariot goes back to Pompeii and Greece. Compare the triumph of Licinius³³ and the medal of Constantine.³⁴ The latter, indeed, looks as if it might be the actual source for the design on our silk, but it is, of course, much later. Compare a relief at S. Mark's, Venice.³⁵ Just enough remains of the border of our piece to show that it had a simple guilloche pattern.³⁶ The circles are 13 in. in diameter inside the border, and the colour is a deep full purple. There is Persian feeling in both the Cluny and Brussels pieces; this is especially so in the two goats in the interspaces of the former. The circular borders of the Cluny piece have a variety of the rose pattern. I am inclined to think that our triumph piece was woven at Constantinople; perhaps all of this type were. I have recently found a similar chariot group on a mosaic from Carthage of the 6th century, and I still feel some doubt as to the origin and date of this type.

THE GREAT GRIFFIN.—A fragment at South Kensington being an eagle's head with part of a circular border and the filling of the interspaces

belonged to a pattern of very large scale. The circles with their borders must have been about 2 ft. in diameter. Too little remains for us to determine what the complete design was if it were not that at Sens there is a large piece of a similar tissue patterned with griffins in large circles. The diameter of the roundels of this piece is 65 m. (about 24 in.); they touched but were not otherwise connected; the griffin of this piece must have been practically identical with that on ours [FIGURE 10]. The borders of the Sens piece are like those of the famous elephant pattern of which the circles are 30 in. diameter, including the borders.³⁷ The chevron pattern on the neck of the griffins is used also on the great lion piece. All these must

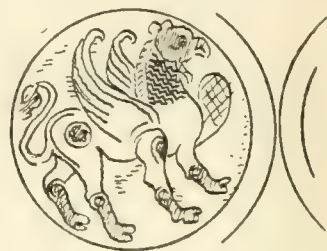


FIGURE 10

be nearly of the same date, that is, not earlier than the 10th century, and they were probably woven at Constantinople; none have been found in Egypt. In the book for the regulation of industries of Constantinople, promulgated by Leo the Wise and translated by M. Jules Nicole under the title of "*Le Livre du Préfet*", we may see how very important the commerce in silk was; here too we find that the royal purple might not be exported. Compare Mr. Dalton's quotation from Liutprand.

At the British Museum is a fragment of another piece which had a winged beast, about 15 in. long, of a somewhat similar type, but one of the forepaws was lifted. The head and hindquarters are lost; but it must have been a very fine silk. The colour is extremely beautiful—violet, white and a fair blue. This piece was perhaps Saracenic.

THE FRUIT BOWL.—In the grave of S. Cuthbert at Durham a large fragment of a remarkable silk was found which is represented by a full-sized drawing at South Kensington. On it were large circles, touching but not otherwise joined. On the existing piece the circle contains a bowl of fruit rising from water on which ducks swim; in the interspaces are vine leaves and other ducks. Dreger calls it Græco-Egyptian, but this is a mere guess. The great size of the circles—24 in. in diameter, including the borders—and the fact that they are not linked together relates it to the great griffin and the elephant pieces. Probably all these colossal patterns were made at Constantinople. Some other pieces of silk found in S. Cuthbert's grave could not have been earlier than the 11th century, and I doubt if this one was earlier. The circles have especially fine borders like wreaths of fruits. The smaller Sassanian

³⁷ Dalton, *op. cit.*, fig. 375.

²⁹ Dalton, *op. cit.*, fig. 373.

³⁰ Migeon (Gaston), *Les Arts du tissu*, 1909, p. 43.

³¹ Diehl (C.), *op. cit.*, fig. 133.

³² Migeon, *op. cit.*, p. 17.

³³ Venturi (Ant.), *Storia dell' arte italiana*, Vol. I, 1901.

³⁴ Forrer (Rob.), *Real Lexikon*, 1907, p. 553.

³⁵ Bayet (Chas.), *L'art byzantin*, 1883, fig. 61.

³⁶ Cf. Migeon, *op. cit.*, p. 267.

Byzantine Silks in London Museums

dragon piece at South Kensington has a somewhat similar border ; so has another at Berlin, I believe. The fruit-bowl pattern would seem to suggest abundance, perhaps that of the city on the Golden Horn. We are told that in one of the vestibules of the palace a great vase of fruit was placed so that all who passed might take from it.

ARABIC PATTERNS.

—At South Kensington and at the British Museum are a large number of silks of Saracenic origin, but of all these practically nothing need now be said. I may, however, call attention to the fact that at the British Museum the Eastern tissues are distributed in three departments—the Egyptian, the Early Christian and the Mediæval. (I must again express the hope that some day they will be brought together to form a strong Early Christian and Byzantine collection.) In the last there are fragments of a silk which had an eagle or eagles in circles on which a degraded form of the Coptic rose-pattern appears. Another had pairs of affronted beasts in bands and between them bands of fish tail to tail. Of neither of these is sufficient left to allow of a full restoration, but if the fragments were set out in relation to one another their general schemes would be seen. At Canterbury there is a seal bag made of small pieces of a very beautiful oriental tissue. Mr.

Dalton has illustrated the largest fragment in his Fig. 370. By fitting together all the pieces I have produced the restoration given in FIGURE II. The fluttering scarves tied to the birds' necks are typically Sassanian in origin, but the pattern as a whole is Arabic rather than Persian. It was

brought to England in the early middle ages, and it may have inspired designs here. Our collections of early textiles are very full and fine. Especially remarkable is the fact—if I am right in the results of my enquiry—that the South Kensington Museum possesses four of the earliest known pieces of Byzantine silk, and other two being those found not long ago in the Sancta Sanctorum of the Vatican.

I may most conveniently set down my general conclusions in the form of a synopsis, thus :—
Alexandrian origins ;

Egypto-Byzantine development ; finest early style in the 6th century ; an earlier and later style, the former being represented by finds in Coptic graves ; Persian borrowing and distribution over the East ; oriental reaction on the West ; Constantinople the centre of later style ; the great wheel patterns of the 10th century and onward characteristic of the later Byzantine style ; Saracenic styles founded on the Byzantine.

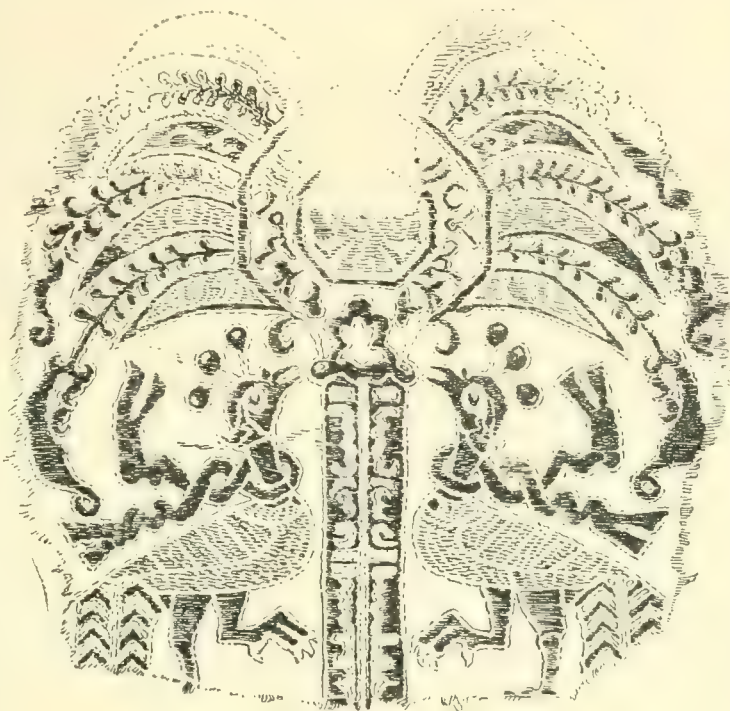


FIGURE I

GIOVANNI BATTISTA PIRANESI

SOME FURTHER NOTES AND A LIST OF HIS WORKS—(continued)

BY ARTHUR M. HIND

I WOULD add a few notes to what I said in my earlier article⁷ on Piranesi's drawings, opening a further question of great interest which I do not at the moment feel able to solve, *i.e.*, the distinction of the work of Giovanni Battista, and Francesco Piranesi in the Pæstum series, and in G. B. Piranesi's posthumous works dealing with Pompeii ("Antiquités de la Grande Grèce" 1804,

etc). In the catalogue of 1792 the Pæstum series is described as by Giovanni Battista, and all the etchings except three (title-plate, Nos. 19 and 20, signed by Francesco) are signed *Cav. Piranesi f.*, which at this date could only refer to the father. Now the original drawings for fifteen of the series (Nos. 2, 3, 4, 5, 6 [PLATE II], 7, 8, 9, 10, 11, 12, 13, 14, 16, 17⁸) are in the Soane Museum, and if one were to

⁸ All in the same direction as the prints, except No. 2, which is in reverse. The old frames are somewhat promiscuously labelled Giovanni Battista and Francesco Piranesi.

⁷ *Burlington Magazine*, May, 1911.

Giovanni Battista Piranesi

judge the authorship only by comparison with other certain drawings by Giovanni Battista, one would be inclined to say that they were all by a different hand, *i.e.* by Francesco. The architecture both in the drawings and etchings is thoroughly worthy of Giovanni Battista, but the staffage has none of the characteristic style, the vivid and fantastic touch that one notes in almost all the etchings and drawings before this work. The figures are, in fact, coarsely drawn in broad outlines with nothing of the significance that one is accustomed to note in Giovanni Battista. These coarse and poorly drawn figures are far more in the manner of those one meets in signed work by Francesco, *e.g.* Plate I of the "Raccolta de' Tempi Antichi" (1780). Moreover, in the architectural parts of this plate, as well as in the three signed plates of the Pæstum series, Francesco showed that he was capable of work practically on the same level as the rest of the Pæstum series attributed to his father. In his much later work, *e.g.* most of the large plates of the "Antiquités de Pompeia" (1804, etc.), Francesco has developed an infinitely broader and coarser style. He imitates the breadth and vigour of his father's "Carceri," adds a ruthless, almost brutal, strength of line, without ever showing one whit of his father's genius for significant line and concentration of design. Here again we are met by a difficulty. This series of the "Antiquités de Pompeia" are described on the title-page as based on drawings by Giovanni Battista. Now two large drawings, undoubtedly related to this work, which have been attributed to G. B. Piranesi, in the British Museum, a *View of a Street in Pompeii* [PLATE III] (similar to Pl. VIII in the "Antiquités de Pompeia", No. 1020 in later Paris edition of Firmin-Didot) and a *View of the Temple of Isis, Pompeii*, show the same coarse drawing of the figures seen in the Pæstum drawings, with an even exaggerated rudeness of line.

The second drawing is not engraved, and the first only corresponds roughly to one of Francesco's plates, but, granting that they were originals done for this work, are we to follow the title-page and regard them as by Giovanni Battista? My instinct is to attribute these and the Pæstum drawings as well to Francesco, but there is, of course, the extreme difficulty in meeting Francesco's definite assertion to the contrary. One can hardly imagine him disclaiming parentage of his own work, especially when so good as the Pæstum. There is one later example, a double plate entitled *Dimostrazione*

dell' Emissario del Lago Fucino (Ed. Firmin-Didot, 1024 and 1025), in which the inscriptions show that G. B. Piranesi designed and etched the plate, which was finished in engraving by Francesco. It is possible, of course, that the father may thus have done slighter sketches of Pæstum which Francesco elaborated into their final form, and that the actual work on the plate itself may have been shared as in the *Lago Fucino*. If one is not content with some such complicated theory, with its opposition to documentary evidence, one is driven to admit a remarkable deterioration in the artistic quality of Giovanni Battista's drawings in his latest years.

Two of the finest examples of his undoubted drawings, no doubt works of his earlier period, are reproduced. The first of these, one of two Piranesi drawings contained in the volumes of Adam sketches⁹ is a vigorous architectural invention, reminiscent of elements both in the "Carceri" and the "Opere Varie". The other [PLATE V], one of the largest of his drawings in the British Museum, is a more finished design, after the style of some of the architectural inventions in the "Opere Varie" and "Prima Parte di Architetture". The figures are drawn in a manner that almost rivals Rembrandt in its masterly vigour.

Finally I would mention the existence of a lost MS. life of Piranesi, which was in English hands in 1831, in the hope that some reader may be able to indicate its present locality. This MS., described as written by one of Piranesi's sons, was used in an article on Piranesi in the "Library of the Fine Arts", Vol. II (1831), and referred to as in possession of the editor, who was also probably the author of the article. The writer also states that the publishers Priestley and Weale had projected its publication. The editor of the "Library of the Fine Arts" is given in the British Museum Catalogue under the initials J.K., which is further explained by a note by Dawson Turner in the Print Room copy as "Kennedy, Esq., late M.P.". Taking the two together the editor must have been the James Kennedy (Barrister, M.P. for Tiverton, 1832 and 1833-35) who died on 15th May, 1859, at Liddiard House, Grove Terrace, Notting Hill.¹⁰ Perhaps some representative of the family (or the publishers mentioned) may be still in possession of the document.

⁹ Soane Museum: Adam drawings, Vol. xxvi, pl. 163, and separate fol. in c. 66, No. 146 [PLATE IV].

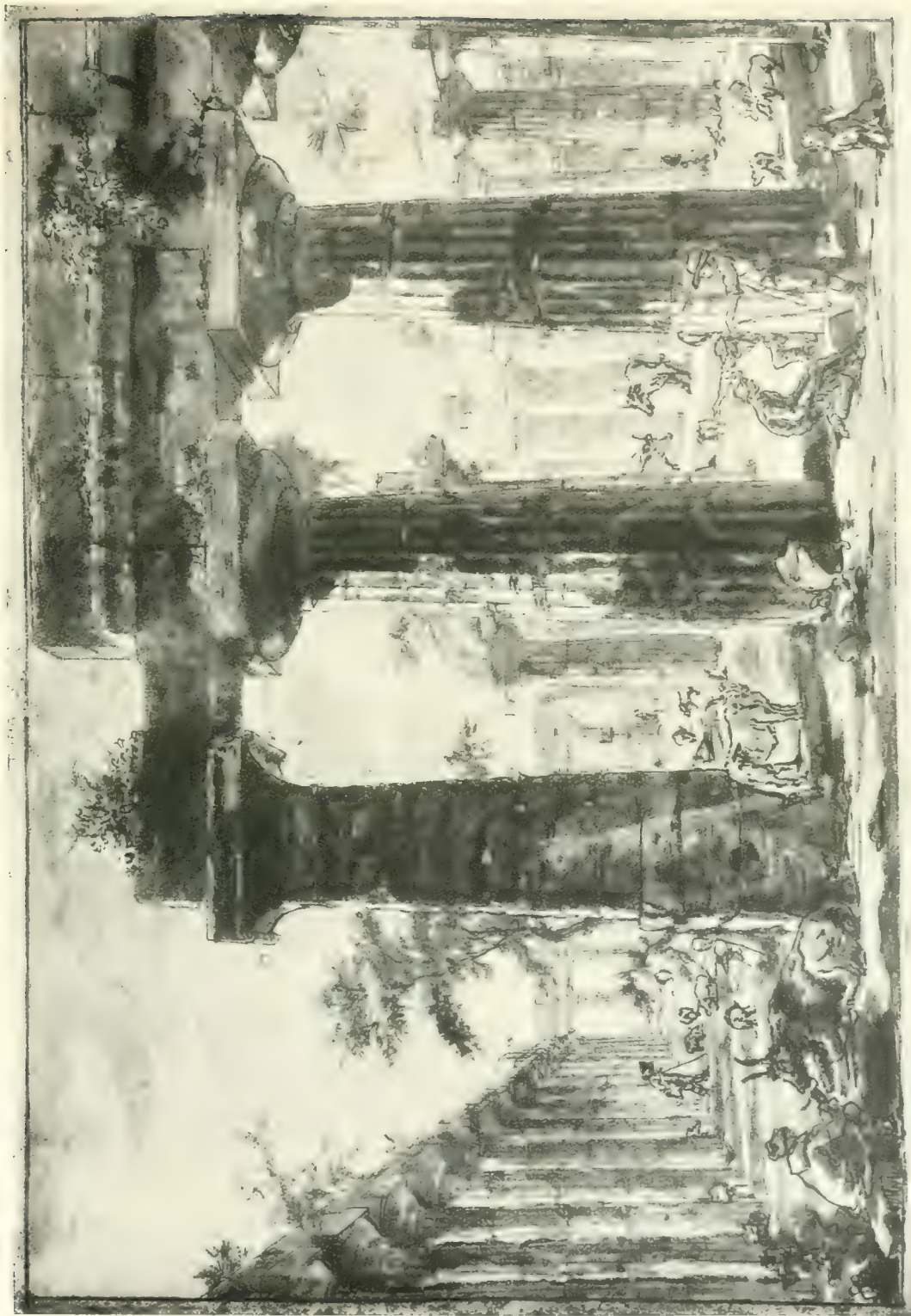
¹⁰ See Law Lists, and F. Boase, "Modern English Biography".

LIST OF THE WORKS OF G. B. PIRANESI

Arranged chronologically, later issues being placed before their date immediately after the first editions. No attempt is made to give a list of the prints (beyond collation of number of plates in each publication) except in the case of the "Opere

Varie" and the "Vedute di Roma". Indications of state are only occasionally supplied.

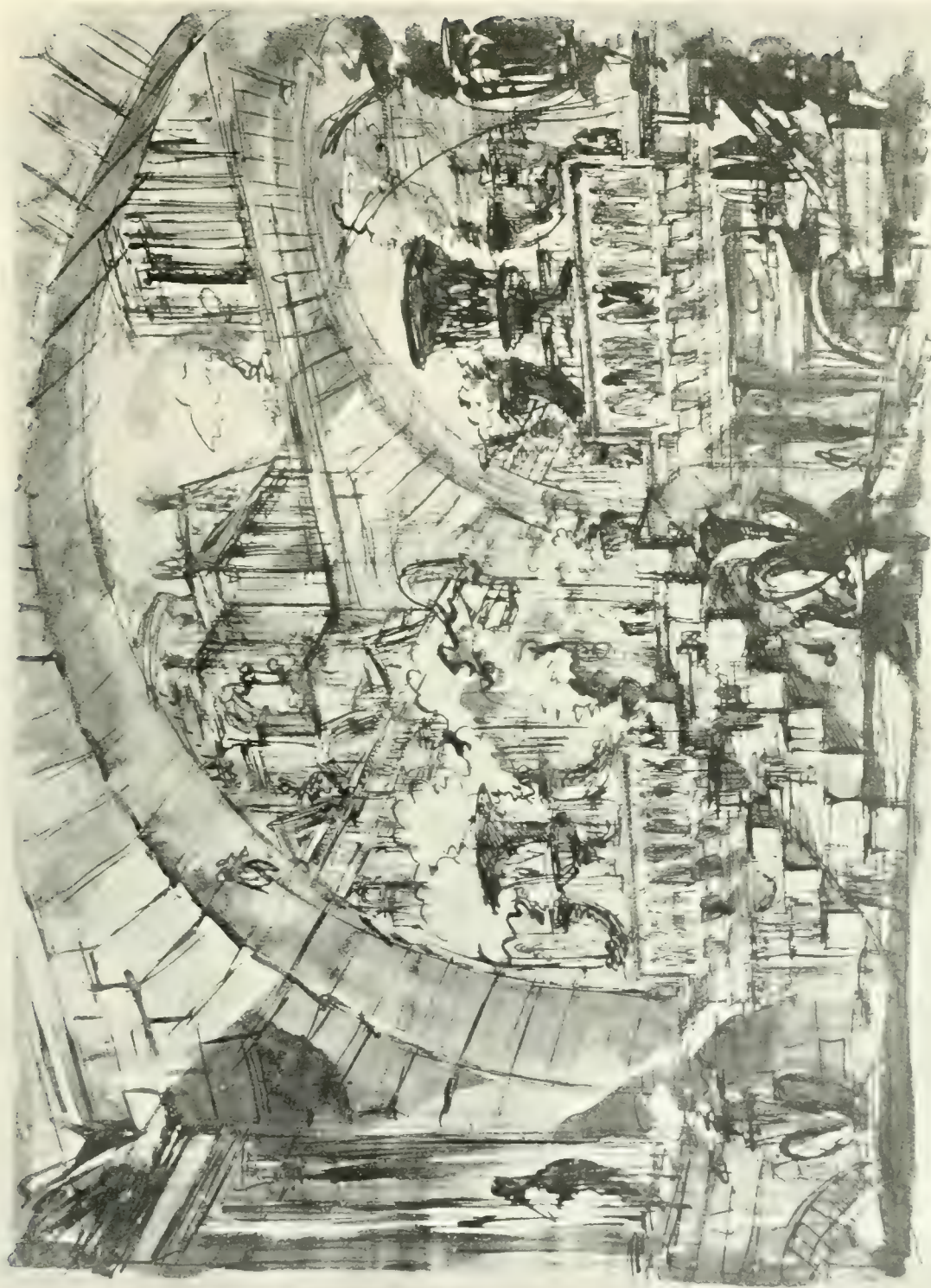
A number within brackets, in relation to a plate, indicates order in a series, without the number being actually engraved on the plate.



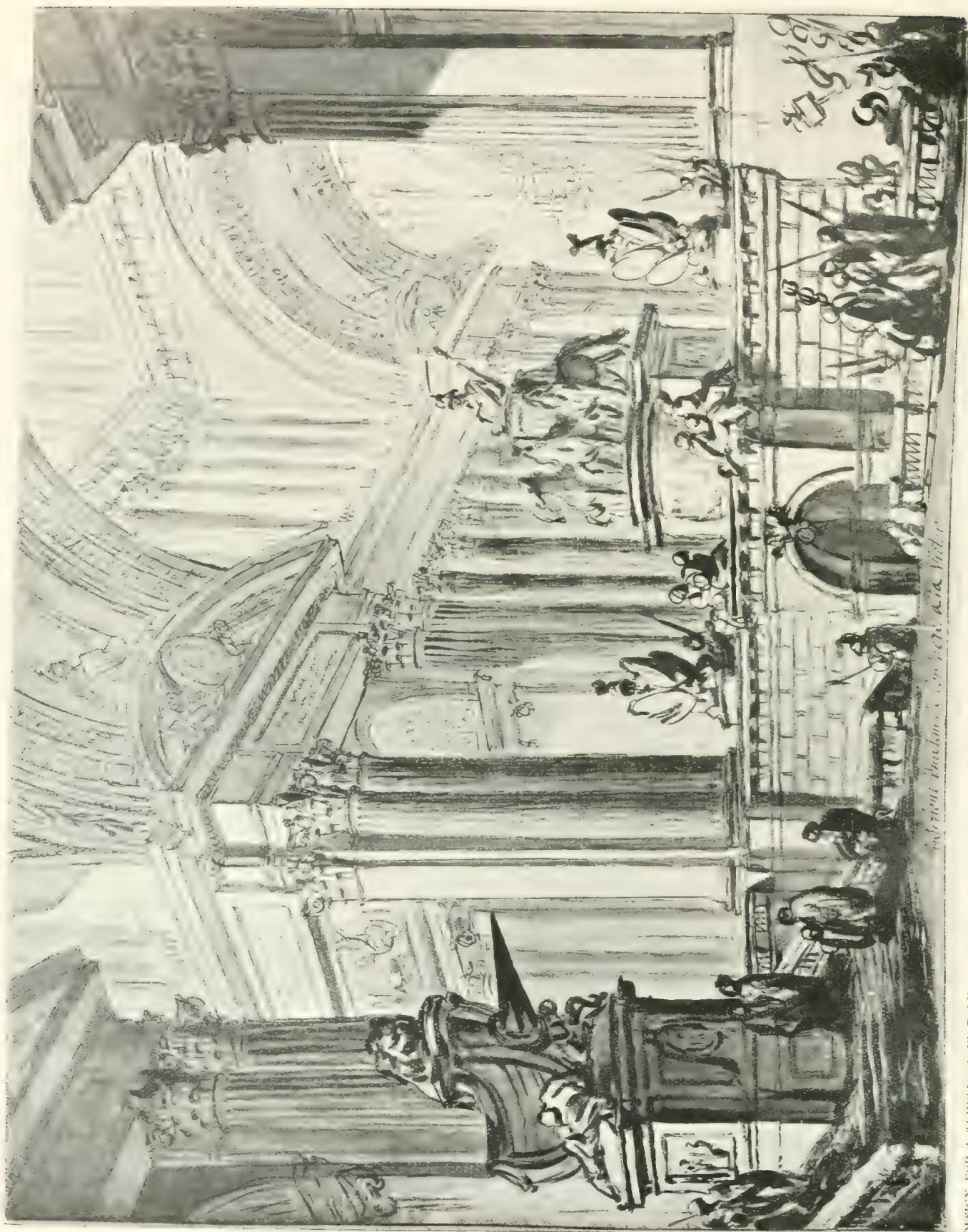
VIEW AT PESSIM. THE ORIGINAL DESIGN FOR LEVAT VI OF THE ETCHED SERIES OF 1778. AFTER A DRAWING IN THE SOANE MUSEUM, BY GIOVANNI BATTISTA PIRANESI



VIEW OF A STREET IN POMPEII. AFTER A DRAWING IN THE BRITISH MUSEUM. BY GIOVANNI BATTISTA PIRANESI OR FRANCESCO PIRANESI.



ARCHITECTURAL INVENTION. ORIGINAL DRAWING IN FINE CHALK AND STEEL BY G. B. PIRANESI IN THE SIR JOHN SOANE MUSEUM. SIZE OF ORIGINAL 15 1/2 BY 24 INCHES.



DESIGN FOR A TEMPLE OF VICTORY ORIGINAL DRAWING IN PEN AND INDIAN INK BY G. B. PIRANESI IN THE BRITISH MUSEUM SIZE OF ORIGINAL IS BY 24 INCHES

Giovanni Battista Piranesi

The number of plates given in the list generally refers strictly to the series as numbered by Piranesi. The single plate number is constantly used to include two or more prints (from different coppers) on one page. So that the actual number of copper-plates etched by Piranesi is considerably greater than the number it would seem to be by adding up the plate numbers given in the various collations. In these collations Pl. III (*e.g.*) means 3 plates (marked with Roman numerals), just as pp. 4 (*e.g.*) means 4 pages of text. Pp. 3 [4] implies fourth page without a pagination.

Head- and tail-pieces and initial letters in the text are etched by Piranesi.

A date in the first column within brackets is conjectural. If two years are given, it implies that the first date is cited in the Catalogue of 1792. This date generally denoting the *approbatio*, the actual publication might be a year later.

The catalogues referred to are those of the "Chalcographie Piranesi", edition 1792 (British Museum, Print Room), and edition 1800 (Soane Museum). The different works are cited according to their volume number in these catalogues. For fuller description of these catalogues see my text. The following abbreviations are used:—

B.M. = British Museum, Print Room.

B.M.L. = British Museum Library.

G. = Giesecke. List of works in his *Giovanni Battista Piranesi* (Meister der Graphik, vi) Leipzig 1911.

The locality of impressions is only referred to in the case of rare works.

Among the collections of Piranesi in England known to me personally, or through correspondence, are the following:—

BRITISH MUSEUM. Very good collection in the library. Two sets of most of the important works (not counting the Paris edition of Firmin-Didot, 1835-39, which is not considered in my list), supplemented by a miscellaneous collection in the Print Room (including the early state of the *Carceri*). The Print Room also possesses the rare catalogue of 1792.

Two volumes not in the Museum are *Le Magnificenze di Roma*, 1751 (though all the plates of this volume occur in other works), and the *Lettere di Giustificazione a Milord Charlemont*, 1757.

OXFORD, BODLEIAN. A good collection. Contains the rare volume *Lettere di Giustificazione scritte a Milord Charlemont*, 1757.

ASHMOLEAN. A good collection, in 20 vols. Contains 7 plates of the 1st edition of the *Carceri*.

TAYLOREAN. A series in 16 vols.

CAMBRIDGE, FITZWILLIAM MUSEUM. 13 volumes (all with Lord Fitzwilliam's autograph and the year in which he acquired them).

LONDON, SIR JOHN SOANE MUSEUM. A good collection, with several rarities. A series of part of the *Vedute di Roma* in early state under title *Le Magnificenze di Roma*, 1751. Early states of some of the plates in the *Antichità Romane* under the title *Camere Sepolcrali*.

Early edition of the *Opere Varie*. Early state of the *Carceri*.

LONDON, ROYAL ACADEMY. A good collection.

LONDON, ROYAL INSTITUTE OF BRITISH ARCHITECTS. A good collection.

LONDON, SOCIETY OF ANTIQUARIES. A few volumes.

LONDON, MR. REGINALD BLOMFIELD, A.R.A. The rare volume of *Le Magnificenze di Roma*, 1751, with the miscellaneous collection of plates in addition to the early states of the *Vedute*.

KNIGHTON, RADNORSHIRE, MRS. GILBERT DRAGE. The rare volume of *Le Magnificenze di Roma*, 1751, with the miscellaneous plates and *Vedute*.

CHATSWORTH, Collection of the Duke of Devonshire. Contains most of the important works. Also Nos. 1, 2, 3, 8, 9, 14, 15, 16, 17, 19, 36, 38, 40, 50 of the *Vedute di Roma* in the early state before price and address. No. 16 occurs in two early states, one being a proof before all letters.

MANCHESTER, (1) JOHN RYLANDS LIBRARY (from the Spencer collection and other sources); (2) Manchester Society of Architects; (3) Chetham's Hospital and Library. Good collections in the above, and also volumes in other Manchester Libraries. See H. Guppy and G. Vine, *A Classified Catalogue of the Works on Architecture in the Principal Libraries of Manchester and Salford*. Manchester and London, 1909. The early edition of the *Carceri* (with title page in 1st state, BVZARD) in the J. Rylands Library was omitted in the catalogue referred to (it was a separate purchase, and not from the Spencer collection).

1743. *Prima Parte di Architettura, e Prospettive inventate ed incise da Gio. Batt. Piranesi / Architetto Veneziano / dedicate al Sig. Nicola Giobbe. G. 2. VIII* (catalogues of 1792 and 1800). Etched title (as above); pp. 4, and at end: *In Roma 1743 / nella Stamperia de' Fratelli Pagliarini / Mercanti Librai, e Stampatori a Pasquino / Con Licenza de' Superiori*. Pl. XIV (or XII?) Rome, Biblioteca Corsiniana. Giesecke describes the Corsini copy as showing in its list of contents 12 plates beside title, of which 11 appeared later in the *Opere Varie*, etc., Nos. 1, 2, 5, 6, 8, 9, 10, 11, 12, 13, 14, the remaining plate not being republished. [The copy actually wants 4 plates.] The catalogue of 1792 refers to the whole *Opere Varie* as produced in 1742, which is no doubt correct in relation to part of those which appeared in this early edition. A separate impression of a second state of this title-page is in the B.M.; the whole lettering has been engraved afresh and differs from the above in having *Giambattista* in place of *Gio. Batt.*, and *Fra gli Arcadi Salsindio Tiseio* between *Veneziano* and *dedicate*. It is definitely shown to be intermediate between the state in the Corsini and that found in the *Opere Varie*, as in the latter there are still traces of the *o* of *Veneziano* and the *e* of *Giobbe* in the position occupied by the lettering on B.M. imp., not by that of the Corsini state. There is also in B.M. an impression of the top part of one of the early states (probably later than the B.M. 2nd state) on the back of a proof before letters of the *Ponte di Rimini* from the *Antichità Romane de' Tempi della Repubblica*.

1744. *La Real Villa dell' Ambrogiana.* Etched after Giuseppe Zocchi. G. 4. Plate 17 in Giuseppe Zocchi, *Vedute delle ville e d'altri luoghi della Toscana*, Florence (appresso Giuseppe Allegrini Stampatore in Rame) 1744. [2nd edition, Appresso Giuseppe Bouchard Libraio Francese in Firenze 1754.] Both the preceding editions are in the Soane Museum. Giesecke only cites edition of 1757, Florence (appresso Giuseppe Bouchard stampatore in Roma [? in Rame]).

1748. *Antichità Romane de' Tempi della Repubblica, e de' primi Imperatori, diseguate, ed incise da Giambattista Piranesi / Architetto Veneziano, etc.* The dedication dated 1748. G. 8. X (catalogue of 1792), VIII (catalogue of 1800) 30 plates (including etched tiles to parts I & II, the second reading *Antichità Romane fuori di Roma . . . Parte seconda*, dedication plate, and two plates of inscriptions). The second plate of inscriptions gives a list of 28 plates, which does not include the second title or the *Arco di Galieno*. The plates (except the title pages, dedication plate, and *Arco di Galieno*) bear arabic numerals: the first view, properly No. 5, is numbered 1 (and generally corrected in MS.); thereafter 6 to 28. The second title page comes before 16, *Ponte di Rimini*. In early copies the unnumbered *Arco di Galieno* sometimes occurs between 13 & 14 (*e.g.* Soane and Blomfield, in each case in volumes

Giovanni Battista Piranesi

containing the 1st edition of *Carceri*, the Blomfield volume starting with *Le Magnificenze di Roma*, 1751; B.M., King's). Plates 13 and 14 are after etchings by Israel Silvestre. The views are oblongs measuring about 5½ x 10½ in. The catalogue of 1792 dates the work as 1741, but between 1743–1748 would seem the more likely date at least for the production of the majority of the plates. There is a proof before letters of the *Ponte di Rimino* (16) in the B.M. printed on the back of the top part of the second state of the frontispiece to the *Prima Parte di Architettura* (i.e., between 1743 & 1750).

[Later edition: between 1778 and 1792]. *Alcune Vedute di Archi Trionfali, ed altri monumenti inalzati da Romani parte de quali si veggono in Roma, e parte per l'Italia / Disegnati ed incisi dal Cavalier Gio. Battista Piranesi* (earlier title-plate altered). G. 8a. x (catalogue of 1792). VIII (catalogue of 1800) 32 plates, two new plates being added, i.e. *Arco di Aosta* by G. B. Piranesi after Sir Roger Newdigate, and *Temple of Minerva Medica* by Francesco Piranesi. The plates of dedication and inscriptions remain as before (the old list of plates being unaltered) with the omission of the passe-partout border. The views have been reworked.

1748. *Varie Vedute di Roma / Antica, e Moderna / Disegnate e Intagliate da celebri Autori in Roma 1748 / A spese di Fausto Amideo Librajo al Corso* (title etched by Anesi). Title, and 93 (or 94?) small views, 47 signed by Piranesi (including several by Bellicard, dated 1750). Mr. Reginald Blomfield (with the *Fausto Amideo* on title imperfectly erased and altered in pen and ink to *Iovanni Bouchard*: title and 89 views). Giesecke cites this edition (but with title and 94 plates) as being in a sale catalogue (Libreria Antiquaria Internationale, Rome, Dec. 1910, No 322), and another of similar title but date 1750 (with 79 plates only, probably imperfect) as No. 322a in same catalogue. The 1748 on title-page of Blomfield copy is inconsistent with date 1750 on several of plates.

[Later edition: 1752]. *Raccolte di Varie Vedute di Roma / si antica che moderna / intagliate la maggior parte dal celebre Gianbatista Piranesi / e da altri incisori. / Le sudette sono in numero di novanta tre, e si vendono in Roma / Da Giovanni Bouchard / Librajo al Corso Vicino a San Marcello / Vignette Tenpjo di Bacco: signed F.O. Duflos del. et scul. / In Roma, MDCCLII / nella Stamperia di Giovanni Generoso Salomonj / Con licenza de' Superiori*. Soane (bound up with *Le Magnificenze di Roma*, 1751). Manchester (John Rylands Library). B.M.L., appended to King's Library copy of the *Opere Varie* (92 of the plates without title), 48 of the plates signed by Piranesi. The rest by P. Anesi, J. L. Le Geay, F. P. Duflos, and J. C. Bellicard. Giesecke (10) quotes an edition in Munich (Graphische Sammlung) as having 96 views (and described thus on title-page). Later editions of part of the series in (i) [G. 10b] *Ridolfino Venuti, Accurata e succinta Descrizione topographica delle Antichità di Roma*. Rome, 1763. (Manchester, J. Rylands Library), and (ii) [G. 10a] *R. Venuti, Accurata e succinta Descrizione . . . di Roma Moderna* 1766 (28 signed Piranesi in B.M.L. copy).

1748, etc. *Le Vedute di Roma*. 135 plates (including title-plate and frontispiece), produced between 1748 (or earlier?) and 1778. Two plates added by Francesco Piranesi in 1786(?) and 1788 (see Suppl. Nos. 136 and 137). The *Pianta di Roma*, 1778, is often bound with the series. For a series of early states of a selection of the views see *Le Magnificenze di Roma* 1751. For further notes on the series see complete list at the end of this catalogue.

1750. *Opere Varie di / Architettura, prospettiva / groteschi, Antichità / inventate, ed incise / da Giambattista Piranesi / Architetto Veneziano, / raccolte / da / Giovanni Bouchard / Mercante Librajo al Corso*—Vignette, after Claude Lorrain—*In Roma, 1750 / Con licenza de' superiori* (title in type). Not described by Giesecke. VIII (Catalogues of 1792 and 1800). [Portrait of G. B. Piranesi engraved by Polanzani often appears as frontispiece.] Etched front. (generally following title-page): *Prima Parte di architettura / e prospettive / inventate ed incise / da Giambattista Piranesi / Architetto Veneziano / fra gli Arcadi / Salsindio Tiseio* (later state of title page to the work published in 1743; apart from title, the design of the plate is considerably changed, various figures being added, e.g. one kneeling on

the large vase in the centre; only the column on l. and the lower parts of the plate remaining untouched). Then follow 22 plates, Nos. 1–14 being numbered: the beginning of each title (printed in most cases from a separate plate) being as follows: 1 *Galleria grande di Statue*, 2 *Carcere Oscura*, 3 *Mausoleo antico*, 4 *Gruppo di Colonne* (dated Rome 1743), 5 *Vestigi d'antichi Edificj*, 6 *Ruine di Sepolcro antico*, 7 *Ara antica*, 8 *Ponte magnifico*, 9 *Sala all'uso degli antichi Romani*, 10 *Campidoglio antico*, 11 *Gruppo di Scale*, 12 *Prospetto d'un regio Cortile*, 13 *Vestibolo d'antico Tempio*, 14 *Foro antico Romano*, [15] *Camera sepolcrale*, [16] *Tempio antico* (dated Rome 1743) (here are often inserted masked impressions from the two halves of the allegorical frontispiece to the *Vedute di Roma*: a large oblong with statue of Minerva.) [17] *Pianta di ampio magnifico Collegio*, [18]—[21] the four oblong *Groteschi*, [22] *Parte di Ampio magnifico Porto*. The Soane copy of this edition shows the plates from the *Prima Parte di Architettura* before the rework. Two copies at the British Museum show the plates reworked.

[Later edition: 1750, or after]. The title now reads: *Opere Varie di / di / Architettura / prospettive / groteschi / antichità / sul gusto degli antichi Romani / inventate, ed incise / da Giambattista Piranesi / Architetto Veneziano*—vignette after Claude Lorrain—*raccolte / da / Giovanni Bouchard / Mercante Librajo al Corso / In Roma / MDCCL / con licenza de' superiori*. [This quoted from Giesecke 9, as I have not examined a copy]. Same plates as in the preceding. Giesecke notes that the plates which had appeared in the *Prima Parte di Architettura* are in the reworked state, as we have remarked in later copies of the preceding edition. Manchester (John Rylands Library, and Chetham's Hospital and Library).

[Later edition B: 1757, or after]. The same title with *Gio. Batista* in place of *Giambattista*; with an original vignette by Piranesi in place of his etching after Claude, following the word *Veneziano*: then *In Roma MDCCL. Con licenza de' superiori / si vendono presso l'Autore nel palazzo del Signor Conte Tomati / su la strada Felice alle Trinità de' Monti*. [In spite of date on title-page remaining 1750, the edition can hardly have appeared before 1753, i.e., about the time when Piranesi began to issue his publications from this address: moreover it contains plates which appeared in an earlier state in 1757: see below.] Soane (2 copies), R.A., Bodleian, Cambridge (Fitzwilliam), Chatsworth, Windsor. With the addition of ten smaller plates [17–21], each printed two on a page. The titles on these smaller plates are as follows (the upper plate on the page is given as A): 17[a] *Ingresso d'un antico ginnasio*. [17b] *Idea delle antiche vie Appia e Ardeatina* [=reduced version of the large frontispiece to Vol. II of the *Antichità Romane*, 1756] = Tav. II *Lettere di Giustif.* 18[a] *Veduta d'uno de' circhi antichi* [=reduced version of the large front. to Vol. III of the *Antichità Romane*] = Tav. III *Lettere di Giustif.* [18b] *Appartenenze d'antiche terme*. [19a] *Portici Tirati dintorno ad un Foro*. [19b] Building, with hieroglyphic inscriptions. [20a] *Braccio di città pensile* [=reduced version of the large front. to Vol. IV *Antichità Romane*] = Tav. IV. *Lettere di Giustif.* [20b] *Ponte Trionfale* [=reduced version of large front. to Vol. I *Antichità Romane*] = Tav. I. *Lettere di Giustificazione*. Uprights: 21[b] *Idea d'un atrio reale*. [21a] *Rovine d'Archit. Egiziana e Greca*. Four of these plates, i.e., 20b, 17b, 18a and 20a (reproducing in small the four principal frontispieces to the *Antichità Romane* with the original dedications to Lord Charlemont) appeared in an earlier state as Pl. I–IV in the *Lettere di Giustificazione scritte a Milord Charlemont*, 1757. Before their use in the present edition of the *Opere Varie* the original inscriptions in the margin and the plate Nos. had been erased, and various small changes made in the work on the plate (new detail added in place of old inscriptions), and Piranesi's name and new titles added as indicated above. In their altered condition there are two states: (a) Before any rebiting. E.g., in one of the copies in the Soane Museum. (b) The plates rebitten and numbers etched in the margin of two of the plates, i.e., 17 and 18. The two states (before and after rebiting) refer also to the plates which did not occur previously in the *Lettere*. 21 is the only other number added in the later state in the Soane.

[1750, or earlier.] *Invenzioni | capric di Carceri | all' acqua forte | dalle in luce | da Giovanni | Buzard in | Roma Mercante | al Corso* (etched title), 14 unnumbered plates including etched title. G. 2 (title-page reproduced by Giesecke, Taf. 32, with transposed underline). Dresden (Kupferstichkabinett), Manchester (John Rylands Library). Giesecke conjectures the date as about 1745. The catalogue of 1792 refers to the work as of 1750 (but that might be taken as referring to the later edition as it definitely includes 16 plates).

[Later issue : 1750, or earlier.] *Invenzioni | capric di Carceri | all' acqua forte | dalle in luce | da Giovanni | Bouchard in | Roma Mercante | al Corso* (2nd state of etched title). The other plates as in the preceding issue. B.M., Soane, Paris, B.N. (only 8 plates : wanting 3, 8, 9, 10, 11, 13 according to numbers in later edition), Munich (Graph. Samml.), Rome (Accademia di S. Luca), Mr. H. Batsford, Mr. Reginald Blomfield, Mrs. Gilbert Drage, Oxford, Ashmolean (only 7 plates : wanting 6, 7, 8, 10, 11, 14, 15, bound up with a complete set of the later edition). Another set exhibited at 21, York Buildings, Adelphi, March 1913.

[Later edition : between 1756 and 1760.] *Carceri | d'Invenzione | di G. Battista | Piranesi | Archit. | Vene* (3rd. state of etched title). 16 numbered plates including the etched title. G. 5a. [Between 1756 and 1761]. IX (Cat. of 1792). VIII (Cat. of 1800). Plates II and V added in this edition, II being inscribed *Presso l'Autore a Strada Felice vicino alla Trinità de' Monti. Fogli sedici, al prezzo di paoli sedici*. The plates from the earlier issues in most cases very considerably overworked and modified: adding throughout a much greater depth and contrast of tones. This edition of 16 plates figures in the earliest of the engraved catalogues (about 1760), and is priced at 20 paoli. In the catalogue printed at the end of the preface in the 1756 ed. of the *Antichità Romane* the number of plates is not cited, but the work is priced at 14 paoli. It seems natural to infer that this was the earlier and smaller edition of 14 plates. Giesecke dates the later edition as not before 1760 (as he does not think Piranesi was at the address shown on pl. II until this time). But it should be noted that the same address occurs on pl. III of Vol. II of the 1756 ed. of the *Antichità Romane*, and on the *Veduta* No. 34 as it appeared in the *Trofei di Ottaviano Augusto*, 1753.

[About 1750?] *Camere sepolcrali | degli Antichi Romani | le quali esistono | dentro e fuori | di Roma* (etched title). 11 unnumbered plates (in addition to title), which were later incorporated in the *Antichità Romane* (for the most part unnumbered in the edition of 1756, and all numbered in 1784 ed.). They correspond to pl. 8, 9, 10, 16, 39 of Vol. II, and 12, 21, 23, 24, 25, 26 of Vol. III of the *Antichità Romane*, and appear in the following order: II 8, 39, 10, 9; III 21, 24, 23, 25, 26; II 16; III 12. III 23-26 are engraved by Girolamo Rossi, three being inscribed as after Antonio Buonamici. Soane [in the volume which contains the first edition of the *Opere Varie* and the Bouchard edition of the *Carceri*.]

1751 (?). *Le Magnificenze | di Roma | le più rimarcabili | consistenti in gran numero di stampe | nelle quali vengano rappresentate le più | conspicue | Fabbriche | di Roma Moderna, | e le rimaste dell' antica, anche quelle, che sparse sono per l'Italia | con l'aggiunta ancora | di molte invenzioni di prospettiva | sulla maniera degl' antichi Romani, | come anche | di molti capricci di carceri sotteranee. | Il tutto con singolar gusto, e studio diligentemente delineate, inventate, ed incise | da Giambattista Piranesi | architetto Veneziano, | e raccolte da Giovanni Bouchard | mercante libraj al corso* (Vignette by Piranesi, as in *Opere Varie*, later edition B). *In Roma MDCCCLI | Con Licenza de' Superiori* | Title-page in type as above. This collection by Bouchard contained a selection of the earlier *Vedute di Roma* (in early states, before price and Piranesi's address in the Palazzo Tomati, and some with different main titles : see list of the *Vedute* at end of this catalogue), and several other early series by Piranesi. Perhaps Bouchard only bound up this selection as he sold, and the extreme rarity of copies might be explained either by the unpopularity of this corpus (customers preferring to take separate works), or by the fact that the works have got separated later. Two copies are known to me which seem to correspond roughly to the scheme of the title-page, and

are very nearly similar in make up, one in the collection of Mrs. Gilbert Drage (Knighton, Radnorshire), the other in the collection of Mr. Reginald Blomfield, A.R.A. A third in the Soane Museum only contains the *Vedute* (followed in the same volume by the *Raccolte di Varie Vedute*, 1752, which hardly properly belongs to the series : see above under 1748 *Varie Vedute*, later edition). The following are the *Vedute* (according to the chronological Nos. of my list) which occur in Drage, Blomfield and Soane : 1, 2, 3, 4, 5, 7, 8, 9, 14, 15, 16, 17, 18, 19, 28, 29, 33, 36, 37, 38, 40, 41, 43, 45, 46, 49, 50, 51, 52, 53, 54, 56, 58 : No. 58 in Drage and Blomfield in early state with title *Tempio di Bellona*. Soane has 32 and 34 not in either of the other copies, and 59 not in Drage. The order in which the *Vedute* occur differs slightly in each copy. In addition to the *Vedute*, the Drage and Blomfield copies contain the following : (1) Portrait of Piranesi by Polanzani, as frontispiece (as in *Opere Varie*, etc.) [(2) title-page and *Vedute*] (3) *Antichità Romane de' Tempi della Repubblica*, 1748 (28 plates) (4) *Opere Varie* (Blomfield copy lacks the title in type) [Frontispiece (*Prima Parte di Architetture*), then pl. 1-16 as given under *Opere Varie* 1750 in this catalogue. And pl. 17-22 (the *Groteschi*, *Pianta di ampio collegio*, and *Parte di ampio Porto*) after the *Carceri*. (5) *Invenzioni capric di Carceri* (1st edition, with title-page in 2nd state). [The Blomfield copy also has impressions of the frontispiece to the *Vedute di Roma* repeated, printed in in 2 portions, at end of *Opere Varie*]. The order of the above differs slightly in each, but the indication is sufficient to show the contents. For discussion of the date (which is complicated by the fact that some of the *Vedute* included are as late as 1760 according to the Catalogue of 1792) see my text.

1753. *Trofei | di Ottaviano Augusto | innalzati per la Vittoria ad Actium e conquista dell' Egitto | Con varj altri ornamenti diligentemente ricavati dagli avanzi più preziosi | delle fabbriche antiche di Roma | Utili a Pittori Scultori ed Architetti | disegnati ed incisi | da Giambattista Piranesi Architetto Veneziano. | Si vendono in Roma | da Giovanni Bouchard Mercante Libraj sul Corso a S. Marcello | In Roma MDCCCLIII. G. II. XI* (catalogue of 1792). VIII (Catalogue of 1800). Title in type (as above). 10 unnumbered plates (including vignette *Frammento di uno scudo* on title-page) : including No. 34 of the *Vedute di Roma*, in its 2nd state.

[Later edition.] Dated 1780 in catalogue of 1792. New engraved title, and five plates by Francesco Piranesi added (Nos. 4, 5, 7, 8, 9), one dated 1778. Only plates 4, 5, 7, 8, 9, 10, 11 numbered (some editions are before the numbers). In this edition the *Frammento di uno scudo* which occurs on same page with new engraved title is numbered XVIII, a relic of its place in the *Rovine del Castello dell' Acqua Giulia*, 1761.

1756. *Le Antichità | Romane | Opera | di | Giambattista | Piranesi | Architetto Veneziano | Divisa in quattro tomi | nel primo de' quali si contengono | gli avanzi degli antichi Edifizi di Roma, | disposti in Tavola topographica | secondo l'odierna loro esistenza | ed illustrati co' frammenti dell' antica Iconografia marmorea, | e con uno Indice critico della loro denominazione | arricchito di tavole suppletorie | fra le quali si dimostrano | l'elevazione degli stessi avanzi : l'andamento degl' antichi Acquedotti nelle vicinanze e nel dentro | di Roma, correlativo al Commentario Frontiniano ivi esposto in compendio : la Pianta | delle Terme le più cospicue : del Foro Romano colle contrade circconvicine : | del Monte Capitolino : ed altre le più riguardevoli | Nel Secondo, e nel Terzo | Gli avanzi de' Monumenti Sepolcrali esistenti in Roma, e nell' Agro Romano colle loro | rispettive piante, elevazioni, sezioni, vedute esterne ed interne : colla dimostrazioni | de' sarcofagi, ceppi, vasi cenerarij, e unguentarij, bassirilievi, stucchi | musaici, iscrizioni, e tutt' altro ch' è stato in essi ritrovato : | e colle loro indicazioni, e spiegazioni. | Nel quarto | I Ponti antichi di Roma che inoggi sono in essere, colle Vestigia dell' antica Isola | Tiberina, gli Avanzi de' Teatri, de' Portici, e di altri Monumenti, | eziando colle loro indicazioni e spiegazioni. | Tomo Primo | In Roma MDCCCLVI | Nella Stamperia di Angelo Rotili | nel Palazzo de' Massimi. | Con licenza de' superiori | si vendono in Roma dai Signori Bouchard, e Gravier Mercanti libraj al Corso | presso san Marcello |. G. 12. I-IV* (Catalogues of

Giovanni Battista Piranesi

1792 and 1800). Vol. I. Portrait of Piranesi, engraved by Polonzani (1750), generally prefixed: Title-page in type (as above): [I] Etched frontispiece (with dedication to Lord Charlemont in rare early copies): pp. 4 (preface, imprimatur and list of Piranesi's work hitherto published), with I initial: pl. II—VII: pp. 40, with I head- and I tail-piece, and I initial: pl. VIII—XXXVIII (each number including two on a page): pp. i—xi, with two initials: pl. XXXIX—XL: pp. iii, with I initial: pl. XLI—XLIII: pp. iv: pl. XLIII: Text with Index vi. Vol. II. Fl. I Etched frontispiece (with dedication to Lord Charlemont in rare early copies): pl. II (double plate) [in B.M.L. copy before number]: pl. III—LXIII. Vol. III. Pl. I Etched frontispiece (with dedication to Lord Charlemont in rare early copies): pl. II (double plate) [In B.M.L. copy before number]: pl. III—LIV. Vol. IV. Pl. I Etched frontispiece (with dedication to Lord Charlemont in rare early copies): pl. II (double plate): pl. III—LVII. In all 218 numbered plates as above (44 in Vol. I, 63 in II, 54 in III, 57 in IV). A copy in the Soane Museum only contains 56 plates in Vol. IV. Most of the 1756 editions which I have noted contain plates as above. Giesecke notes 43 for Vol. I, and 56 for Vol. IV as the proper number in ed. 1756. These differences undoubtedly show earlier and later issues of the edition with the title-page of 1756, even after the alteration of the dedication of frontispieces, caused by a quarrel with Lord Charlemont, described in the *Lettere di Giustificazione* of 1757. Some copies (e.g. B.M.L.) contain the first and second of the letters which were published separately in 1757. In engraving several of the plates of Vols. II and III Piranesi was assisted in the figures by Barbault. Plates XXIII—XXVI of Vol. III are etched by Girolamo Rossi (three being inscribed as after Antonio Buonamici). For a separate issue of 11 of the plates in an earlier state see *Camere Sepolcrali* (about 1750?).

[Later Edition: 1784.] In Roma [MDCCLXXXIV] nella Stamperia Salomon alla Piazza di S. Ignazio]. G. 12, a. Portrait of G. B. Piranesi by Francesco Piranesi after Giuseppe Cades prefixed in place of the Polanzani. The first frontispiece with dedication to Gustavus III of Sweden.

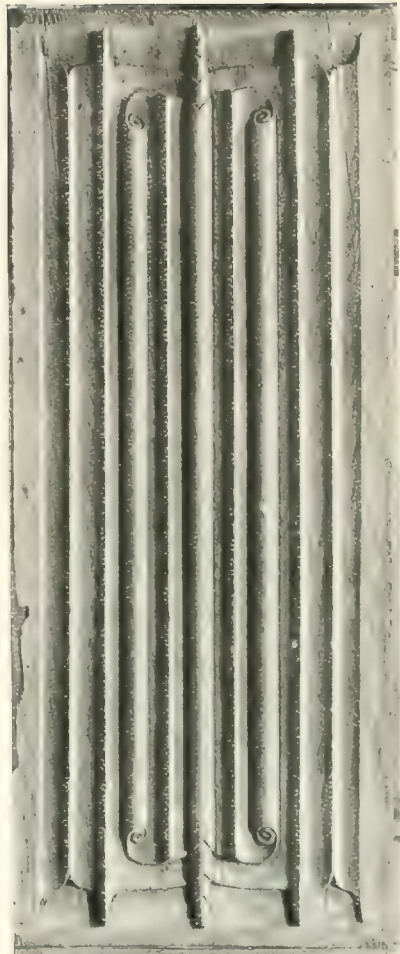
1757. *Lettere di Giustificazione scritte a Milord Charlemont e a' di lui agenti di Roma dal Signor Piranesi Socio della real Società degli Antiquari di Londra intorno la dedica della sua opera delle antichità Rom. Fatta allo stesso Signor ed ultimamente soppressa*. In Roma MDCCLVII. (On scroll above): *Iustissimo Casu obliteratis tantae vanitatis nominibus Plin. Lib. xxxvi Cap. xxii*. G. 13. Pp. xxviii (containing Prefazione, Avviso al pubblico, and three letters, the first two to Lord Charlemont, the third to Signor A. . . G. . . [25 Aug., 1756, Feb., 1757, 31 May, 1757], and footnotes referring to the plates), with 4 head- & 1 tail-piece. Pl. x (?) Berlin (Kunstgewerbe Museum). Oxford (Bodleian). Windsor (Royal Library). The only copy examined by me (Windsor) contains 8 numbered plates, with a duplicate of the sixth. Giesecke describes the work as containing 10 plates. Pl. I—IV occur in later state in the later edition B of the *Opere Varie* (q.v). I give here indication of the lettering in the present rare edition: I. Inscribed *Tav. I* in upper l., and in margin *Primo Frontespizio dell' Opera* . . . l' *Iscrizione* (3 lines) [= *Opere Varie*, later ed. B, pl. 20 b.]. II. Inscribed *Tav. II* in upper r., and in margin *Secondo Frontespizio* . . . lettera (4 lines) [= *Opere Varie*, 17b.]. III. Inscribed *Tav. III* in upper r., and in margin *Frontespizio Terzo*, and two lines of references, A & B on either side [= *Opere Varie*, 18a.]. IV. Inscribed *Tav. IV* in lower r., and in margin *Quarto Frontespizio*. Dedication shown beneath the pediment. [= *Opere Varie*, 20a.]. V (folding plate). Inscribed *Tav. V* and in margin: *Prima Iscrizione di Milord Charlemont desunta con esatissima imitazione e nella grandezza et nel carattere dell' originale, che l'autore ha poi depositate nella Biblioteca . . . Corsini alla testa del primo Tomo dell' opera di cui si tratta* . . . (3 lines). VI. Inscribed *Tav. VI*, and *Seconda Iscrizione di Milord Charlemont* . . . (4 lines). VII. Inscribed *Tav. VII*, and in margin: *A. Lapide del primo frontespizio* . . . D. Epistolio del quarto parimente con esse (2 lines). VIII. Inscribed *Tav. VIII*, and in margin: *A. Complimento al Pubblico sostituito nel primo Frontespizio* . . . terzo e quarto (3 lines). Plates I-IV reproduce on a

small scale the frontispieces to the four volumes of the *Antichità Romane*, showing the original dedications. The later plates reproduce the inscriptions themselves alone, and their places on the original plate in the *Antichità Romane*. The volume was suppressed soon after publication, which accounts for its extreme rarity. An earlier edition of the first and second letters (on five folio pages) is found inserted in some copies of the *Antichità Romane* 1756 (no doubt in the issues that went out early in 1757, before the appearance of the separate edition of the three letters).

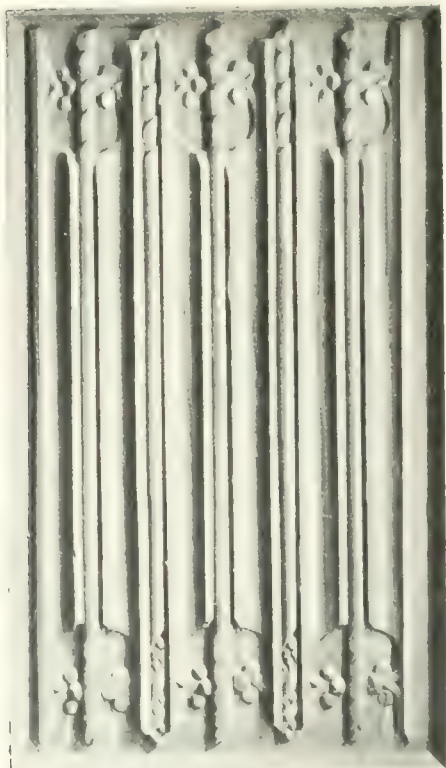
1761. *Iannis Baptistae Piranesii Antiquariorum regiae societatis Londinensis socii de Romanorum Magnificentia et Architectura Romae MDCCCLXI* [Della Magnificenza ed Architettura de' Romani Opera di Gio. Battista Piranesi socio della reale accademia degli antiquari di Londra]. G. 14. VII (Catalogue of 1792 and 1800). Latin, and Italian engraved titles (as above). Portrait of Pope Clement XIII engraved by D. Cunego after G. B. Piranesi: pp. [2], dedication, with one initial. pp. 212, with 2 initials and 2 tail-pieces: pl. xxxviii. For supplement (generally bound at end of this volume) see 1765, *Osservazioni*.
1761. *Le Rovine dell' Castello dell' Acqua Giulia situato in Roma presso S. Eusebio, e falsamente detto dell' Acqua Marcia colla dichiarazione di uno de' celebri passi del commentario Frontiniano e sposizione della maniera con cui gli antichi Romani distribuivano le acque per uso della città di Gio. Battista Piranesi*. G. 16. XIII (Catalogue of 1792). IX (Catalogue of 1800). Dated Rome, 1761 on title-page in type. Engraved title (as above): pp. 26, with 2 initials, and 2 tail-pieces: pl. XIX. (Pl. XVIII is the *Frammento di uno scudo* which appears on the printed title of first edition, and on first page of 2nd edition of the *Trofei di Ottaviano Augusto*).
- [1762.] *I. B. Piranesii Lapides Capitolini: sive Fasti Consulares triumphales Romanorum ab urbe condita usque ad Tiberium Caesarem*. G. 17. XII (Catalogue of 1792). IX (Catalogue of 1800). Etched title (as above); etched dedication to Clement XIII: pp. [4], preface, with 1 head-piece: pp. 61, with 2 tail-pieces: pl. I. The catalogue of 1792 dates (approbatio) 16 June, 1761.
1762. *Ioannis Baptistae Piranesii Antiquariorum Regiae Societatis Londinensis Socii Campius Martius Antiquae Urbis Romae, MDCCCLXII*. (With dedication) *Roberto Adam Britanno Architecto Celeberrimo*, and (in margin) *Venerunt apud Auctorem in aedibus Comitum Thomati via Felice prope Templum SS. Trinitatis in Monte Pincio. Il Campo Marzio dell' Antica Roma Opera di G. B. Piranesi socio della reale società degli antiquari di Londra*. G. 18. xv (catalogue of 1792). x (catalogue of 1800). Two engraved titles (as above). Pp. [8], dedication in type (to R. Adam), with 2 head-pieces: p. 69 [70], with 2 initials, and 2 tail-pieces: pp. xii: pp. xvii [xviii]: pl. XLVIII. (Pl. XXXI is a large folding plate engraved by Arnold van Westerhout after Francesco Fontana.)
- [1764.] *Antichità di Cora, descritte ed incise da Giovambat. Piranesi*. G. 22. XIV (Catalogue of 1792). IX (Catalogue of 1800). The catalogue of 1792 dates (approbatio?) 1763. The engraved catalogue described as No. 4 in my text has a MS. addition *nel mese di Maggio del 1764 si daranno alla luce le Antichità di Cora e di Albano*. Half-title (type): etched title (as above): pp. 15 [16], with head-piece, and one illustration (p. 16): pl. X.
- [1762-4.] *Descrizione e disegno dell' Emissario del Lago Albano di Gio. Battista Piranesi*. G. 20. XVI (Catalogue of 1792). XI (Catalogue of 1800). Engraved title: pp. 20, with initial and tail-piece: pl. IX (pl. III being from 2 plates). The catalogue of 1792 dates (approbatio) 1 April 1762. This work is cited in three editions of the engraved Catalogue known to me (see Nos. 3, 4, 5 as described in my text), before being replaced by general title *Antichità d' Albano*. Later this work and the following were generally bound up with and after the *Antichità d' Albano*.
- [1762-4.] *Di due sfelmonche ornate dagli antichi alla Riva del Lago Albano*. G. 21. XVI (Catalogue of 1792). XI (Catalogue of 1800), pp. 9 [10], with head-piece: 12 plates. The catalogue of 1792 dates (approbatio) 30 Aug. 1762.
1764. *Antichità d' Albano e di Castel Gandolfo Descritte ed*



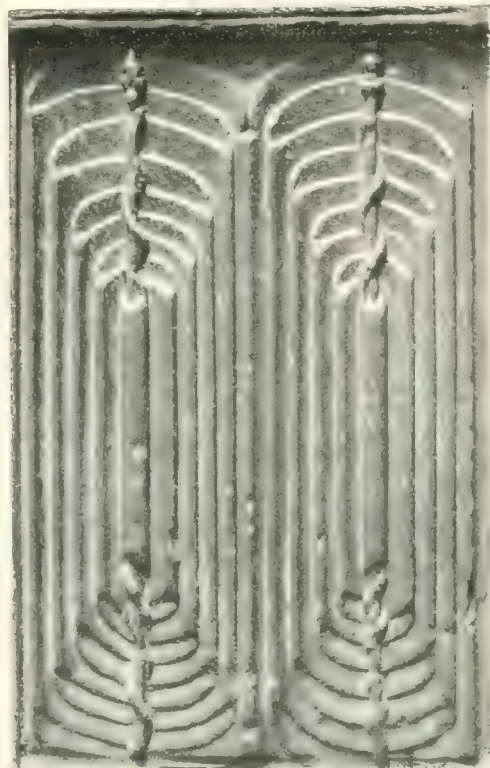
A FROM SUFFOLK



(B) FROM SUFFOLK



IN THE WALL OF A ROOM AT ABBINGTON ABBEY



IN A CHEST. LATE EXAMPLE FROM THE LOW COUNTRIES. THE PROPERTY OF MR. R. SHENKEL.

Giovanni Battista Piranesi

- incise | da | Giovambattista | Piranesi | in Roma l'anno 1764. G. 19. xvi (Catalogue of 1792). xi (Catalogue of 1800). Half-title (type) : engraved title (as above) : etched dedication to Clement XIII : pp. [2] (dedication in type), with 1 etched initial : pp. 26 : 26 plates. The Catalogue of 1792 dates (*approbatio*) 5 Jan. 1762. The two preceding are nearly always bound up after the present work.
1764. *Raccolta di alcuni disegni del Barbieri da Cento detto il Guercino, incisi in rame e presentati al singolar merito del Sig. T. Jenkins . . . dall' architetto . . . G. B. Piranesi. In Roma 1764. G. 23. XXIX (Catalogue of 1792). XXI (Catalogue of 1800). Described in Catalogue of 1792 as "en 28 planches". Frontispiece (with etching after Guercino), and three other plates (two after Guercino, one after Ghezzi) etched by G. B. Piranesi (Nos. 926b and 931 a. and b. in Paris ed. of Firmin-Didot). The majority of the plates in this publication of G. B. Piranesi were engraved by Bartolozzi. I have not examined an untouched first edition of this work. The copy in the B.M. is bound up with other plates after Guercino, and the B.M.L. only possesses the Paris ed. of Firmin-Didot (which contains plates that I have noted). Giesecke (perhaps rightly in relation to 1764 ed.) only describes 2 plates in addition to the frontispiece as by Piranesi.*
1765. *Osservazioni | di Gio. Battista Piranesi | sopra la | lettre de M. Mariette | aux auteurs de la Gazette | Littéraire de l'Europe, | Inserita nel | Supplemento dell' istessa Gazzetta stampata | Dimanche 4. Novembre | MDCCLIV. | E parere su l'Architettura, con una Prefazione ad un mio/ro Trattato della introduzione e del progresso delle | belle arti in Europa ne' tempi antichi. In Roma | MDCCLXV | con licenza | de' superiori. G. 25. VII (Catalogues of 1792 and 1800). Engraved general title as above. *Osservazioni* : pp. 8, with 1 head-piece. *Parere su l'Architettura* : pp. 8, with 1 head- and 1 tail-piece, 6 unnumbered plates. *Della Introduzione* : pp. 7 [8], with 1 head- and 2 tail-pieces, pl. III (the first lettered above *Essais de différentes Frises . . .*). This work is bound as a supplement to *Della Magnificenza ed Architettura de' Romani*, 1761.*
1766. A view of part of the intended bridge at Blackfriars in August, 1764, by Robert Mylne, architect. Engraved by Piranesi at Rome. Publish'd according to Act of Parliament 10th March, 1766. B.M. (2 impressions). Soane.
1769. *Diverse Maniere | d'adornare i cammini | ed ogni altra parte degli edifizj | desunte dell' architettura Egizia, Etrusca, e Greca | con un | Ragionamento Apologetico | in difesa dell' Architettura Egizia, e Toscana | opera | del Cavaliere Giambattista Piranesi Architetto. Roma, 1769. [Title in type repeated in English and French.] G. 26, xxviii (Cat. of 1792). xx (Cat. of 1800). Engraved title and engraved dedication (to G. B. Rezzonico) : pp. [2] dedication in type : pp. 35 [38] text, with 1 head- and 1 tail-piece, 1 small plate, and 3 larger plates. Pl. LXVI.*
- [1779-80.] *Colonna eretta in memoria dell' apoteosi di Antonino Pio e Faustina sua moglie, etc. G. 27. XIX (Catalogue of 1792). XIV (Catalogue of 1800). 26 plates. Dated 15 Jan., 1779, in Catalogue of 1792, and described in Catalogue of 1792 as "en plusieurs planches". Numbered in later states xxiv-xxvii (4 large views of the pedestal) and xxviii (map of situation, and view of elevation).*
- [1776-7.] *Colonna Antonina. [A series of plates representing the Column of Marcus Aurelius.] G. 27. XIX (Catalogue of 1792). XIV (Catalogue of 1800). Dated 10 June, 1776, in Catalogue of 1792, and described as in 7 plates. Generally mounted in a roll (as in the case of the two other works on the Roman columns), so that it is difficult to be certain of the number of the plates. In later states they are numbered following the *Colonna di Trajano* as pl. xxii (2 folio plates, showing views of column in Piranesi's time, reconstruction, and plan) and xxiii (large folding view, from several plates).*
- [1775-6.] *(Colonna di Trajano.) Trofeo o sia magnifica | colonna coclide di marmo | . . . | ove si veggono | scolpite le due guerre daciche | fatte da Trajano | inalzata nel mezzo del Gran Foro | etc. . . . G. 27. [XVIII] (Catalogue of 1792). XIV (Catalogue of 1800). 19 plates (including title and dedication plates) by G. B. Piranesi. 2 plates by Francesco. Dated 10 March 1775 in Catalogue of 1792. The plates numbered 1-xxi in later states (many of the "plates" being printed from more than one copper-plate). I have not examined an edition with text in type, which is said to be extremely rare.*
1778. *Vasi, candelabri, cippi | sarcofagi, tripodi, | lucerne, ed ornamenti antichi | disegnati ed incisi dal cav. Gio. Batt. Piranesi | publicati l'anno MDCCLXXIIX. G. 28. XVII (Catalogue of 1792). XII, XIII (Catalogue of 1800). The Catalogue of 1792 gives "2 vols en 114 comprises les doubles planches Nota ceux gravés jusqu'à l'an 1778 sont publiés par le Chev. Jean Baptiste, les autres du 1779 jusqu'à présent par le Chev. François . . ." Then follows list of 110 plates (double plates being counted as 1) with dates of production. The plates by G. B. Piranesi produced between 1768-1778. Eight by Francesco (Nos. 13, 14, 20, 72, 74, 77, 87, 109) produced between the years 1779 and 1786.*
1778. Four plates in Robert and James Adam, *Works in Architecture*. Fol. Vol. II. Cahier IV. Sion House, Pl. I Section of one side of the Hall at Sion House. Pl. III Ceiling of the Hall at Sion House. Pl. IV. Two sections of the Anti-room at Sion House. Pl. V. Ionic order and other details of the Anti-room of Sion House. The four plates viewed as published in 1778.
- [1778-9.] *Différentes vues de quelques | Restes de trois grands Edifices | qui subsistent encore dans le milieu de | l'ancienne Ville de Pesto autrement Posidonia qui est située dans la Lucanie. G. 29. XX (Catalogue of 1792). XV. (Catalogue of 1800). Etched frontispiece (with title), and pl. xx. Dated 15 Sept. 1778 in the Catalogue of 1792. All the plates signed *Cav. Piranesi f.* (and so, ostensibly by G. B. Piranesi) except the frontispiece, and pl. XIX and XX which are signed by Francesco. The original drawings for 15 of the series attributed variously to G. B. Piranesi & Francesco Piranesi are in the Soane Museum (*i.e.* for Nos. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17). All are in the same direction as the prints except No. 2, which is in reverse. See discussion as to authorship in my text.*
- [1778-9.] *Pianta di Roma e del Campo Marzo. G. 30. XX (Catalogue of 1792). XVI (Catalogue of 1800). Dated 15 Sept. 1778 in Catalogue of 1792. This being *approbatio* it might not have been published until 1779. On four plates (two for the plan and two for title and topographical index). This is often bound with later issues of the *Vedute di Roma*.*
- Posthumous. *Dimostrazione dell' Emissario del Lago Fucino. XXXII p. 29 (Catalogue of 1792). XXXIII (Catalogue of 1800). Signed Cav. Gio. Batt. Piranesi delinco, e incise a l'aqua-forti. Cav. Francesco Piranesi incise a bollino. Described in Catalogue of 1792 as "designé par . . . Jean Baptiste l'an 1760, et achevé par le Chev. François Piranesi . . . en deux feuilles l'année 1791." In two parts (two plates for subject, two for the lettering).*
- (To be continued.)

EARLY FURNITURE—XIV BY AYMER VALLANCE

LINEN PANELS (*continued*)



HE two examples [PLATE, A & B], though they present a multiplicity of complex folds, nevertheless belong to the simpler type of continuous linen-panels. They were acquired in East

Anglia, and are alleged to have come originally out of Bury St. Edmunds Abbey. One of these, B, and C also, are instances of the remarkably exceptional absence of a central arr s. C is one of the wall panels in the south-west room at

Early Furniture

Abington Abbey, near Northampton, and is an example of the fantastic treatment of the ends of the folds, which in this case branch out into cusps, having trefoils, or groups of three pellets, at the tips. Attention should also be drawn to the twisted rod ornaments among the folds. In the same room is a number of these panels of from 20 to 21 in. long by 12 in. wide, sight measure. The date of all three (A, B & C) would not be earlier than about 1500.

The fourth example [PLATE, D] forms part

of the front of a chest belonging to Mr. R. Shenker. It can scarcely be earlier than the latter part of the 16th century, so far removed is it from the plain simplicity of the linenfold device at its beginning. This example retains, however, the central aris. The pair of rods like whips with their lashes wound spirally round them should be noticed as a very peculiar feature; this panel is 14 in. high by 9½ in., sight measure.

Thanks are due to the respective owners for allowing me to photograph their property.

HANDS AND FEET IN INDIAN ART BY ANANDA K. COOMARASWAMY

LEOUARDO DA VINCI says that man has two chief objects to paint, namely, man, and the intention of his soul. By painting "man" he seems to imply the representative element in art. He says this part is easy, but the other is difficult, because the intentions of the soul must be represented through the attitudes and movements of the limbs. It is very noteworthy that he says "by the movements of the limbs" and not "by facial expression". At any rate, the thesis could be very well illustrated from Indian art, where, even in moments of deepest passion, the faces of gods and men are not distorted, but retain an amazing serenity, while the movement of thought is seen in swift and direct movements of the limbs. There exists, indeed, springing from the actual movements of daily life and labour, and closely related to them, a highly formalized and cultivated gesture language, which constantly appears in sculpture and painting, as well as in ritual and dance. These gestures are either poses of the whole body, standing or seated, or special movements of the limbs, particularly those positions of the hands called *mudrās*. For example, a seated Buddha, with hands superposed in the lap (the most familiar type), has the hands in *dhyāni mudrā*, the sign of meditation; figures with the right hand lifted, and the first finger bent to touch the thumb, are in *vitarka mudrā*, the sign of speech or argument [PLATE, B]; the hand uplifted with the palm turned outwards is in *abhaya mudrā*, the sign of "Fear not" [PLATE, A]. In dancing, also, there is a very complete conventional language of the hands, so that a *nach* (dance) has a perfectly concrete, narrative or poetic element, forming part of the actual dance which is all that the ordinary European spectator is

aware of. To describe properly the gesture language in dancing and plastic art would throw much light on art history, but it would require a whole volume, and a minute study of many *śilpa* and *nāṭya sāstras*; the existence of this language is only mentioned here to show what great opportunities for the expressive rendering of hands and feet are afforded to the Indian artist.

In India, moreover, the artist has this advantage, that hands are never hidden by gloves, and feet are never deformed by boots; only the progress of civilization coincides with the distortion of feet. The Indian physical type is small-boned and smooth-contoured. It is not, then, surprising that there should be in poetry as well as in plastic art so much reference to the movements and beauty of hands and fingers, and in religious art so much devotion to the "feet of the Lord". Indian modes of life necessitate that within doors the feet should be as clean and pleasant as the hands themselves; sandals, if any, are left at the door, and the "carpet" is often a clean cotton sheet, on which the very meals are set, for there are no tables or chairs. It is easy to understand that even in everyday life the feet receive, under such conditions, more attention and care, and are, so to say, more cultivated, than in a country of leather boots.

It is not the object of these notes to describe the gesture languages in detail, but rather to call attention to the actual forms of hands and feet in Indian sculpture and painting, and the importance of this element in the whole figure. The Indians have never had any hesitation about the physical types they admired. In all their art they endeavour to realize these forms. The art is thus

DESCRIPTION OF FIGURES OPPOSITE

FIGURES 1, 2, 3, 4, 6, 9. Hands from Jain and Hindu images in the Madras Museum. From sketches by Mr. S. Hadaway. Originals 10th-17th century.

FIGURE 5. Hand of a Bodhisattva, holding a rosary. Copper. Java, anterior to 14th century. Collection of M. Alphonse Kann.

FIGURE 7. Hand from a rock painting of the 5th century at

Sigiriya, Ceylon. Traced from a photograph of a copy in the Colombo Museum.

FIGURES 8, 11, 12, 13. Hands and feet from Ajanta paintings, 6th-7th century. Traced by Babu Samarendranath Gupta.

FIGURE 10. Hand from a fragment of a Rajput painting (Jaipur) of the 18th century, author's collection.

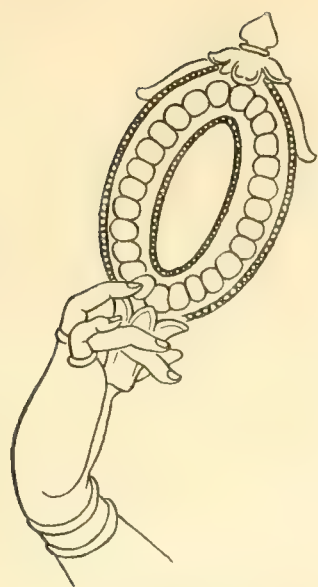


FIGURE 1

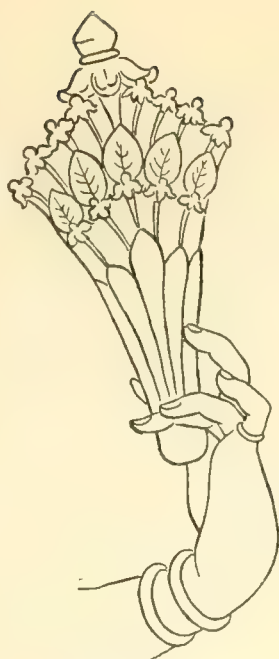


FIGURE 2

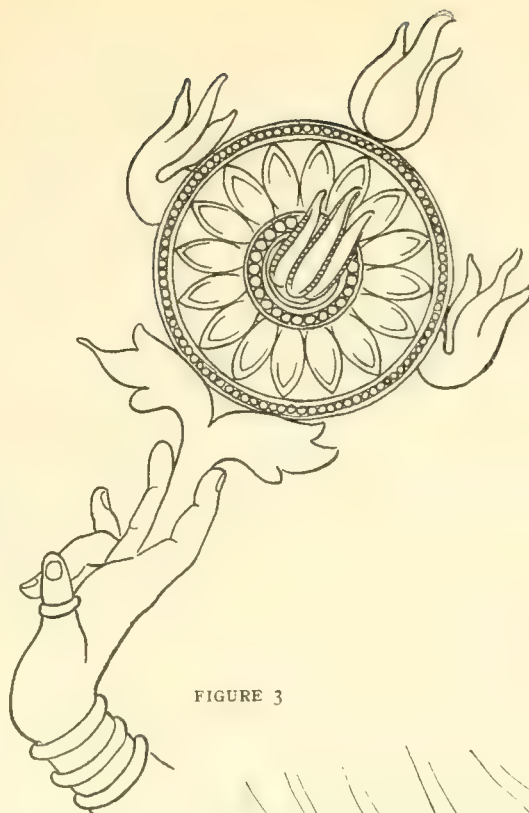


FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7

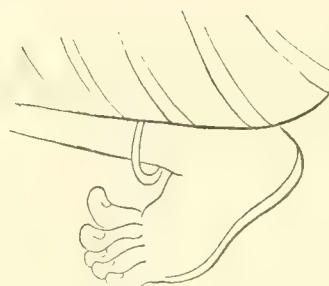


FIGURE 8

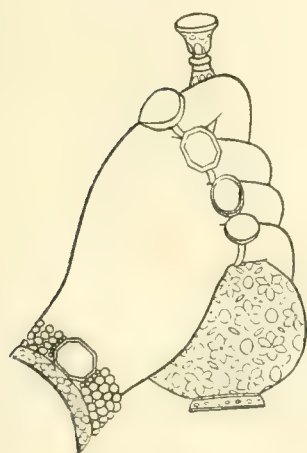


FIGURE 10



FIGURE 11



FIGURE 12

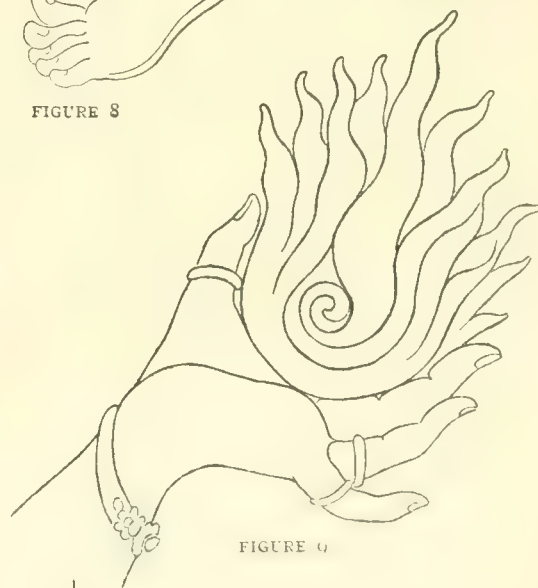


FIGURE 9



FIGURE 13

Hands and Feet in Indian Art

not realistic, but mythological, and the same forms are recognizable in painting and in poetry.

When a lady rests her head on her hand, Bāna writes, "And why is this hand with its petal-like cluster of soft fingers, exalted into an ear jewel, as though it were a rosy lotus?" A girl in love complains that "the moon, stretching out a long ray, draws me on like a hand". A princess washes the feet of a young ascetic and dries them with the silken edge of her upper robe. Kādambarī in love "seemed a prey to terror as she stretched forth her hand, holding the betel as if trying to cling to something under the idea she was falling". But "the hand of Candrapida stretched out . . . was darkened by the scars of the bow-string . . . its fingers by the forth flashing rays of his nails seemed to run up hastily, to grow long and to laugh, and . . . seemed to raise five other fingers in the five senses, that in desire to touch her, had just made their entry"; all the *rasas* took possession of Kādambarī at once, and "her hand, as she did not look whither it was going, was stretched vainly forth, and the rays of its nails seemed to hasten forward . . . it seemed to say . . . 'Let the slave offered by love be accepted'". In another place a man's hands are spoken of as hardened by martial exercise: there is a "bodyguard whose hands were stained black by ceaseless grasping of weapons". In the Rāmāyana, the hands of the sleeping Ravana are compared to terrible five-hooded serpents. The "Romantic Legend of Sakya Muni" speaks of the

soft silky fingers of Prince Siddhārtha. "Fair hands, soft to touch, tender of palm and finger" says Vālmiki — like the "fingres feyre forto folde" of the English 13th-century lyric. And Sankarāchārya prays to Devī:

O Mother, by thy sword, spear and club
And other weapons, in thy leaf-like hands,
Guard us on every side.



FIGURE 14 *

* Figure 14. Dancer, Ajanta painting, 6th-7th century. Traced by Babu Samarendranath Gupta.

Sukarāchārya, laying down a canon for art, says that the bones of the wrist and ankle and the veins of the hands and feet should not be seen; and the Brihad Sanhita praises "invisible ankles and wrists" in the living form.

If we compare such references with the examples in plastic art, such as those here illustrated, we find that the forms admired are smooth, flexible, and soft, recurved at the finger-tips (as most Indian fingers are), the nails bright, with the flesh of the finger-tip rising up in front of them [PLATE, D], the fingers long and tapering but not pointed, the wrists also smooth, slender, and the bones not evident.

These characteristics appear in most of the examples illustrated. In early Buddhist art the figure types are large and massive, so that the hands are rarely of great beauty, separately considered. In Kushan or Græco-Buddhist sculpture the hands are usually flabby and lifeless, but some are delicate and graceful [PLATE, C]; the *mudrās* are already distinguishable. During the Gupta period the forms become much more vigorous and expressive, though still extremely suave and full-fleshed [PLATE, B]. It is in the classic age of Indian art, in the 7th

DESCRIPTION OF PLATE OPPOSITE

- A. Hands of a Buddhist image, in *abhaya* and *vara mudrā*. Copper. Perhaps about 14th century. Author's collection.
- B. Hand of an image of Buddha, in *vitarka mudrā*. Copper. 6th century. Buddhavānī, Madras Presidency. British Museum.
- C. Hand of a Bodhisattva holding a vessel of *amrita* (nectar of life). Slate. Gandhara; 1st-2nd century A.D. Collection of Mme. Michel.
- D. Hand of an image of Tārā (Buddhist saviouress). Nepalese. about 16th century. Collection of Hon. Maharajah of Cossim Bazar.
- E, F. Feet of an image of Natarāja (Siva as Lord of the Dance). Copper. Anurādhapura, Ceylon; about 8th-10th century. Colombo Museum.

A



C



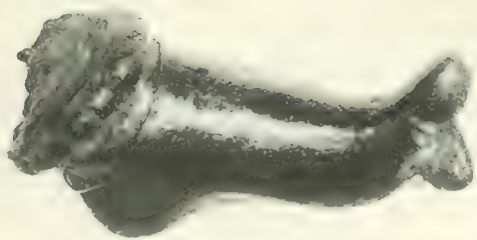
B



D



E



F





Hands and Feet in Indian Art


and 8th centuries, that we find the moulded or painted hands of greatest perfection; a little slenderer, a little more nervous, than the Gupta forms. These beautiful expressive hands and feet are nowhere better drawn than at Ajanta; several examples [FIGURES 8, 11-14] are illustrated here from tracings by Samarandranath Gupta, originally published in the "Modern Review" (Calcutta, August, 1912). With these may be compared the somewhat earlier (5th century A.D.) hand with a lotus flower, from the rock painting at Sigiriya in Ceylon [FIGURE 7]. The feet of a dancing Siva (Nataraja) from Anuradhapura may be as early as the 8th century [PLATE, E, F]. The fine

Natarajas and other Saivite figures of South India belong to the 10th, 13th, and subsequent centuries. Very often these hands are holding attributes, such as the drum, the axe, or the flame of Siva or the *chakra* of Vishnu. Examples of these are shown in FIGURES 1-4, and 9. The hand with the drum, Siva [FIGURE 6], appears to me particularly beautiful. Next to these are many graceful hands from Nepalese images of somewhat uncertain date [PLATE, A, D] and one from Java [FIGURE 5], which must be older than the 14th century. The hand [FIGURE 10] holding an enamelled scent-spray is traced from a fragment of a large Jaipur (Rajput) picture of the 18th century.

NOTES ON ITALIAN MEDALS—XVI*

BY G. F. HILL

RAPHAEL MARTINUS GOTHALANUS

 R. T. W. GREENE'S apparently unique and unpublished medal of this man which is here illustrated [PLATE, A] is quite obviously of Florentine origin, and of the class, dating from the last third of the 15th century and the early years of the 16th, which goes under the name of Niccolò Fiorentino. The man's name is given as RAPHAEL MARTINVS GOTHALANVS. Under the bust is his age, but owing to the letters having come too close to the edge in the casting it is difficult to say whether they are to be read as ANXXVIII or ANXXXIII. The reverse is one of the shop-designs of the school, very roughly and carelessly adapted to a field rather too large for it by adding a raised border. If it is compared with the two well-known medals of Pico della Mirandola and Giovanna Albizzi which have this type of the Three Graces on their reverses, we shall find that the type, as distinct from the inscription, is from one and the same model on all three medals. Yet the diameters of the medals vary considerably. The Martin medal is 87 mm.; the diameter of the medal of Pico is given by Heiss as 87 mm., by Armand as 85 mm., which seems to be the normal; the Albizzi medal is only 78.5 mm. in the British Museum specimen and still less on others according to Heiss (75 mm.) and Armand (77 mm.). These differences in reproductions from the same model are, of course, due to the varying shrinkage of the metal in cooling and also to irregularities of edge, as well as to the greater or less number

of recastings between the original and any particular specimen. But, from the fact that the medallist of the Martin medal had to add a border to bring his reverse up to scale, it is clear that he only had a small specimen of the type to hand. Possibly he used one of the Albizzi medal; the diameter of his field *within* the added border is just about the same (77-75 mm.) as that of the whole field of the Albizzi medal. Whatever he used, he ruthlessly cut out the original inscription and replaced it by the new one, IN HOC GRATIÆ MVSAS PROVOCARVNT, done in a manner very slovenly though hardly uncharacteristic of the Florentine school at this period.

We do not know who Raphael Martin was, but that he had literary pretensions we learn from the inscription just referred to. "Gothalanus" is naturally to be interpreted "Catalan", so that we may suppose Martin to have been a Spaniard visiting or settled at Florence.¹ Whoever he may be, we have in his portrait not the least fine of the series produced by Niccolò Fiorentino and his school.

BARTOLOMMEO CEPOLA

The medal of this man is certainly more rare and curious than beautiful. The specimen here illustrated [PLATE, C]² is dull in quality, but apart from that accident there is something unusually awkward about the contour and modelling

¹ Don Pablo Bosch has very kindly caused much search to be made at Barcelona with a view to identifying the man, but without result. He makes the interesting suggestion that as Catalaunum is the old name of Chalons sur Marne, so here Gothalanus may be used by analogy for a native of Chalons, and Martin be really a Frenchman.

² In Mr. T. W. Greene's collection. It measures 53 mm. Armand also gives the diameter as 53 mm. (II, 73. 17).

DESCRIPTION OF PLATE OPPOSITE

- A. Raphael Martin. Florentine School. Collection of Mr. T. W. Greene.
- B. Antonio Roselli. By Bartolommeo Bellano. British Museum.
- C. Bartolommeo Cepola. Ascribed to Bellano. Collection of Mr. T. W. Greene.

- D. Reverse of medal of Fernando I de' Medici, by M. Mazzafirri (wax model). Collection of Mr. T. W. Greene.
- E. Francesco Fermi. By Leone Leoni. British Museum.
- F. Sigismund III of Poland (wax model). Collection of Mr. T. W. Greene.

Notes on Italian Medals

of the portrait, and a peculiar "knobly" effect which cannot be wholly due to faulty condition of the original wax model, and which recalls, so far as I know, only one other medal of the 15th century. That is the medal by Bartolommeo Bellano of Antonio Roselli [PLATE, B]. Further comparison between the two pieces confirms the impression that they are connected in origin. We may note as something probably not due to mere fashion that the two men wear their caps so that their ears (and what ears!) project ungracefully. In nearly all other medals of the time the cap is not worn so low as to allow of this, or at any rate the ear is partly concealed under it. Sperandio's medal of Galeazzo Marescotti is an exception, but not so striking as these two. Another characteristic of the two pieces is the clumsy rendering of the muscles of the neck, like great weals. Finally there is the lettering. Both show the round E, the Roselli medal once, the Cepola medal twice. Both have the B with the bottom loop much larger than the upper, and the V with the left hand stroke vertical instead of equally slanting with its fellow.³ But details like these are only of value in confirming the truth of the general impression.

Bartolommeo Cepola was a distinguished jurist of Veronese origin. Previous descriptions of the medal⁴ ignore the somewhat curiously shaped letter which begins the second half of the inscription; though so different from the letter which follows, it can hardly be anything but a V. We may interpret V(eronensis) V(triusque) I(uris) D(ocor) A(dvocatus) C(onsistorialis). The explanation of the last two letters is given us by the title-page of the Louvain edition of Cepola's "Consilia" of 1486. Cepola was educated at Bologna, where he took his Doctor's degree in 1446, and eventually held a Professorship at Padua. There he distinguished himself, as the rival of Alessandro Tartagni and Giovanni da Prato, by his arrogant and quarrelsome manner. His fame was at its height about 1466, when he was summoned to Rome and made an advocate of the Sacred Consistory. He returned to Padua, where he died in 1477.⁵ Now Bellano was occupied at Padua from 1469 onwards with the monument of Roselli (it was about the same time, doubtless, that he made the medal of that "monarcha sapientiae") and other works; he seems to have gone on to Venice in or before 1472. The medal of Cepola, therefore, could well have been cast during this period. It does no credit to Bellano, if it is really his, but on the other hand it is not much worse than many of the works of that uncouth craftsman.

³ In the Roselli medal the ordinary v also occurs on the reverse.

⁴ Armand, II, 73, 17; *Trés. de Num.*, II, XLI, 1.

⁵ These biographical details are from N. C. Papadopolis's *Hist. Gymnasii Patavini* (1726) I, pp. 224 f.

FRANCESCO FERMI

The little medal of Francesco Fermi, of which the British Museum specimen is illustrated in the PLATE, E, is not of the highest importance; but the signature LEO which is plainly visible below the bust on the original, if not in the illustration, enables us to add one more to the list of medals signed by Leone Leoni. This signature has not been noticed before, probably because the specimens which have been described by various writers⁶ are more or less poor casts. The specimen at Florence is certainly cast, and so is the one here illustrated, but the original (as the mark of the edge of the die on the reverse shows) was struck from dies.

Salvaro has enlightened us as to the personality of Francesco di Fermo Fermi, whose family belonged to Bardolino on the left bank of the Lago di Garda, where a well-head, dated 1541, bears his name. But as to the device of the reverse some uncertainty still remains. That it is a flowering plant in a casket, as Salvaro suggests, is certainly not the case. Armand's description: "un coffret d'où sort une bague entourée de flammes" is much nearer the mark, if indeed it is not wholly right. The only doubt is whether it is a long-leaved plant or flames by which the ring is surrounded. On a medal of Rinaldo d'Este,⁷ in the manner of Coradini, we find the device of a diamond ring entwined by the leaves of a plant. But here the treatment certainly suggests tongues of flame. As the diamond in the ring, the symbol of durability,⁸ alludes to the man's name Firmus, so possibly the flames which lick the gold ring are to be explained as the test of purity. The inscription "sic homo operibus", where "is revealed" is presumably to be understood (with a reference to I Cor., 3, 13), is quite in keeping.⁹

On the side of the casket is another detail which Salvaro has doubtfully recognized as a coat of arms. It is undoubtedly meant to represent the arms of the man's family, which are az., a crescent arg. between three stars of five rays or.

TWO WAX MODELS FOR MEDALS

Wax models for Italian medals of the 16th century are sufficiently rare to make it worth while

⁶ Armand, II, 177, 2 (from the Heiss Coll., 32 mm.). J. C. Robinson Catalogue, No. 160 (32 mm.). Supino, *Medagliere Mediceo*, No. 802 (31 mm.). V. Salvaro, *Medaglistica Veronese* (Milan, 1908), pp. 9 ff. (in his own collection, 30 mm.). Salvaro adds a bibliography of earlier publications. The British Museum specimen measures 32 mm.

⁷ Armand, I, 54, 3.

⁸ So, I think, we may explain it. Paolo Giovio, it is true, was unable to guess the significance of the three interlaced diamond rings which formed the impresa of Cosimo Vecchio, and says that Pope Clement VII was equally in doubt about it (*Dialogo dell' Imprese*, 1555, p. 42). But the diamond itself is the symbol of indomitable resistance to fire and hammer (*ibid.*, p. 44).

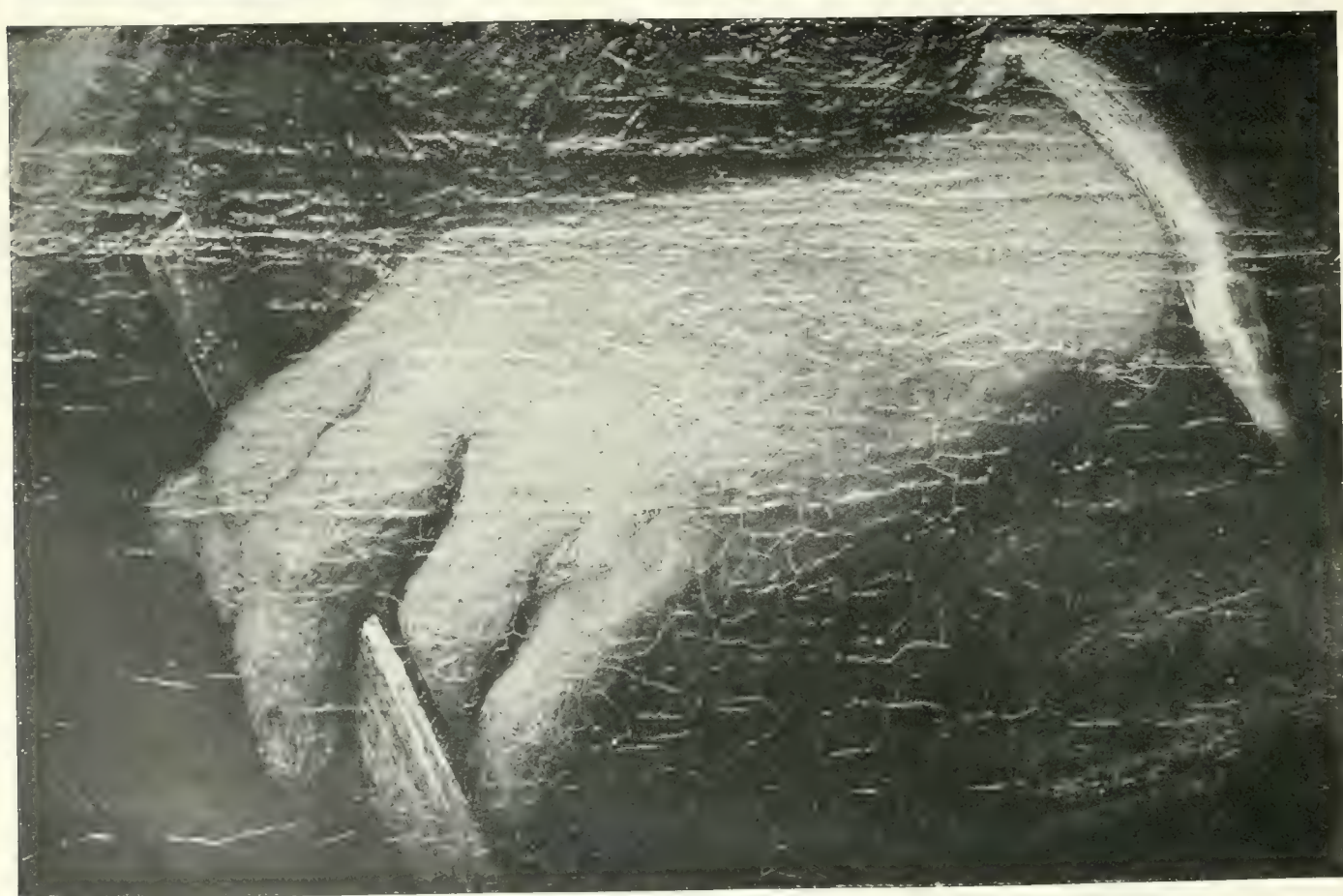
⁹ SICVT AVRVM IGNI and a crucible containing bars of gold formed the impresa devised by Lodovico Domenichi (*Ragionamento*, ed. 1574, p. 260) for Alberto da Stipicciano, to symbolize his inviolable loyalty towards his master, the Duke of Florence.



(A) PORTRAIT OF AN OLD LADY, THE HERMITAGE



(B) PORTRAIT OF MADAME VAN DER MEER, THE RIKS MUSEUM



DETAILS OF THE "RIPOSO" BY FERDINAND BOL THE ROYAL GALLERY, DRESDEN

Notes on Italian Medals

to record the addition of two others to the known stock, albeit they belong not to the best period. Both are in Mr. T. W. Greene's possession. The earlier [PLATE, D] shows the design by Michele Mazzafirri for the reverse of a medal of Fernando I de' Medici, the third Grand-Duke of Tuscany, with a group of Hercules and Nessus on a pedestal, and the motto SIC ITVR AD ASTRA. It is modelled in whitish wax on black slate, and is in excellent condition, only the club of Hercules, a small piece on the left side of the Centaur, and two of the letters of the inscription being damaged. This reverse appears to have been made in 1588; at least, that is the date on the obverse to which it is found attached.¹⁰

In even better condition is the other model, by an unidentified artist, for a medal of Sigismund III of Poland [PLATE, F]. The medal itself has already been described by Raczynski and Armand,¹¹ but evidently from an imperfect specimen. A comparatively poor example in the British Museum (diameter 62.5 mm.) shows, like the model, the faint inscription ÆT·SVÆ·XXXII below the bust. Since Sigismund was born in 1566, the medal dates from 1597-8. That it is the work of an Italian artist is evident, but whether it was made in Sweden or in Poland I cannot say.

This model, which shows both sides of the piece, is wrought in bright red wax on the two sides of a plate of black slate. The slight damage to the top of the P in POLONIE and other small flaws are reproduced in the British Museum specimen of the medal, showing that casts were made from the model after it had been thus damaged.

The reverse shows a well-known type—Religion holding a chalice and pointing to heaven, with the motto DVM SPIRITVS HOS REGET ARTVS. It should be compared with the reverse of the medal of Pietro Piantanida;¹² it is evidently inspired by some earlier medal of this kind.

¹⁰ Armand, I, 284, 8.

¹¹ Armand, III, 307 D (diam. 60 mm.).

¹² *Burlington Magazine*, Oct. 1910, p. 19, and Pl. II, B. Recently Dr. Regling has assigned this medal to Antonio Abondio (Lepke's

The subject of wax models gives me an opportunity of acknowledging the correction¹³ of an error into which I, in common with other writers on the subject of Italian medals, have fallen. It is very doubtful that, as we had supposed, the process of casting *à cire perdue* was ever used by the medallists. The models must have been made on a disc of slate or wood, either the two sides separately, or both on one disc. From these the two sides of the mould were made separately, removed from the models, and joined together in the usual way; the seams in the metal representing the join are not infrequently present in the finished medal, when the edge has not been filed. To make a model of a two-sided medal in one piece, without the support of a disc, would have been practically impossible, without spoiling one side while the other was being modelled; but such a disc provided a flat background and a support on which the lettering could be worked with comparative ease. It also, as Baron de Cosson points out to me, made it easy to provide a border when a border was required, for the disc could be turned in a lathe; and this was probably the origin of most of the medals with moulded borders, such as those (to mention only specimens previously illustrated in these pages) of Andrea Gritti by Giovanni Falier,¹⁴ and of Antonio de Sanctamaria, Girolamo Callagrani, Catelano Casali by Lysippus, as well as Lysippus's portrait of himself.¹⁵ This method was, of course, quite distinct from that employed by certain medallists, accustomed to engrave in metal, who cut the inscription on a separate ring and placed it round the model when impressing it in the mould.¹⁶

Katalog, Parpart, &c., 1913, lot 336); but I find it difficult to accept so late a date, and its connexion with the medals of the school of Cellini still seems to me to be very probable.

¹³ Due to Dr. Menadier, *Zeitschr. für Num.*, xxx, p. 314.

¹⁴ *Burlington Magazine*, Dec., 1907, p. 149, Pl. IV, 3.

¹⁵ *Ibid.*, Aug., 1908, Pl. I and II.

¹⁶ Instances of this, proved by the shifting of the inscription ring in relation to the type, are given from the work of Amadeo da Milano in *The Burlington Magazine*, Jan., 1909, p. 216, and from the medals of Paul II in *The Numismatic Chronicle*, 1910, p. 368.

THE "ELISABETH BAS" PORTRAIT AGAIN BY ABRAHAM BREDIUS



A few—and some well-known—connoisseurs seem to retain their belief in the old attributions of this portrait to Rembrandt, I think it useful to give here two new proofs of my accuracy in attributing it to Ferdinand Bol. In an interesting article on this subject, M. C. G. 't Hooft,¹ the Director of the Museum Fodor, who entirely shares my opinion, gives another proof for the authorship of Bol. He says:

L'eau-forte de Bol, *Philosophe en méditation*, 1642

¹ *La Revue de l'Art ancien et moderne*, June, 1912.

(Bartsch, No 5), nous montre sa prédilection pour les plis larges qui nous frappe si fortement dans la représentation d' Elisabeth Bas, et, chose qu'on cherchera en vain dans les portraits de Rembrandt datant de cette époque, la manière dont Bol recouvre le dossier et les bras du fauteuil par les plis du vêtement. On sent déjà dans ce détail les exagérations aux quelles Bol recourra plus tard dans les grandes compositions destinées au nouvel hôtel de ville, ainsi que dans ses portraits de parade . . . Or on retrouve ces plis dans le portrait de Meulenaer de 1650 (Ryks Museum) dans celui de la vieille dame de l'Ermitage, daté de 1651, dans le portrait de Quellinus et dans maints autres.

The Hermitage picture, reproduced here next to *Madame Bas* [PLATE I, A & B] and painted more

The "Elisabeth Bas" Portrait again

than ten years later, shows, indeed, many points of resemblance. The drapery to the right was thrown down and is also drawn *identically, with exactly the same line of design* as in the Bas portrait. So Bol repeated here again what he had done when he stood so much nearer to Rembrandt. You will look in vain for such an arrangement in a Rembrandt portrait. Another proof: the hands of *Madame Bas* [*vide* Vol. xx, p. 336 (March, 1912)], so entirely different from those painted by Rembrandt, and very inferior to them, show exactly the same technique as the hands of a large and decorative picture by Bol in Dresden, a *Riposo* dated 1644 [PLATE II], about five years later than the Bas portrait. We see here the touches with which he tries awkwardly to model the hands with a thin-haired brush. Compare, please, the hands of *Madame Ansloo*, Berlin, of 1641 [*vide loc. cit.*, p. 337]! That is real, masterly modelling

instead of the uncertain strokes of the brush in the Bol hands.

An objection has been made that if Bol came in about 1640 to Rembrandt as a pupil, how could he have painted about that year such a masterpiece as the Bas portrait?

I discovered documents in the Archives of the Notaries of Dordrecht for 1635 in which Bol is called "painter". He was an artist, still young, who was already exercising his art in his native town, and went then to Rembrandt, perhaps as early as 1636, not to learn to paint, but to refine and accomplish his work. So it is very possible that he painted the "Bas" portrait even before 1640.

The more my antagonists study real Rembrandts of this period, the more they will find in *Madame Bas* a painting less strong, less decided than Rembrandt's—in fact, only a Rembrandtish picture, not a Rembrandt.

TURNER IN ROME BY THOMAS ASHBY

THE collection of drawings which Turner bequeathed to the nation has recently been made comparatively easy of study by the publication of Mr. Finberg's inventory.¹ It is now for the first time possible to appreciate the extent and variety of the collection, and to form an idea of the enormous activity which Turner displayed. The "drawings and sketches in colour and pencil, including about 300 coloured drawings" selected by the assessors in 1858, are over 19,000 in number, of various degrees of completeness and perfection. Among the most interesting and important, both from an artistic and from a topographical point of view, are those which he executed during his second visit to Italy, in 1819, when he was at the height of his powers. Many of those that he made on his journey are slight sketches drawn in small sketch-books; but when he came to Rome—to which he devoted far more attention than to any other town in Italy—the case becomes very different. In Rome and its environs he used over 600 leaves, drawing also on the reverse of many of them; and many of the sketches—hardly any of which have been coloured—are very careful renderings in pencil of what he actually saw before him. Mr. Finberg's supposition "that the value of these drawings from a topographical point of view—*i.e.*, as giving information pure and simple—is probably diminished by the fact that the material they contain is so skilfully selected and arranged"²—is, as a matter of fact, entirely incorrect. They have, indeed, a very

considerable value simply as topographical documents, for Turner would sometimes ascend to some point from which a good view could be obtained and draw quite an accurate panorama of what he saw. From the summit of the church of SS. Cosma e Damiano, indeed, he executed two panoramas,³ each on two leaves of a sketch-book, which complete the circle of vision. Rome has undergone such extensive transformations since his visit that many of these records have a value of their own; thus Turner is one of the last artists who was able to draw for us the old church of S. Paul outside the walls, destroyed by fire in 1823, and on the same afternoon, as he wandered along the right bank of the Tiber, he recorded for us the aspect of the Aventine, and of that portion of the walls of Aurelian which lies nearest to the river, now largely destroyed or concealed by modern buildings. We must remember that the population of Rome, which was less than 150,000 in Turner's time, has been more than quadrupled since; and that in it, more perhaps than in any other city, there has always been felt that struggle between the claims of the past and the imperious needs of the present which, now that Rome is the rapidly expanding capital of a great and wealthy nation, must at the present moment inevitably be acute. That the problems which have from time to time presented themselves have always been solved in the best way possible no one will claim: and in any case one cannot always help deploring changes which one may yet be obliged to recognize as inevitable necessities. Even Turner's rough pencil sketches, therefore, have a value of their own in this regard:

¹ *National Gallery: A Complete Inventory of the Drawings of the Turner Bequest*, London, 1909, 2 vols.

² *Turner's Sketches and Drawings*, p. 91.

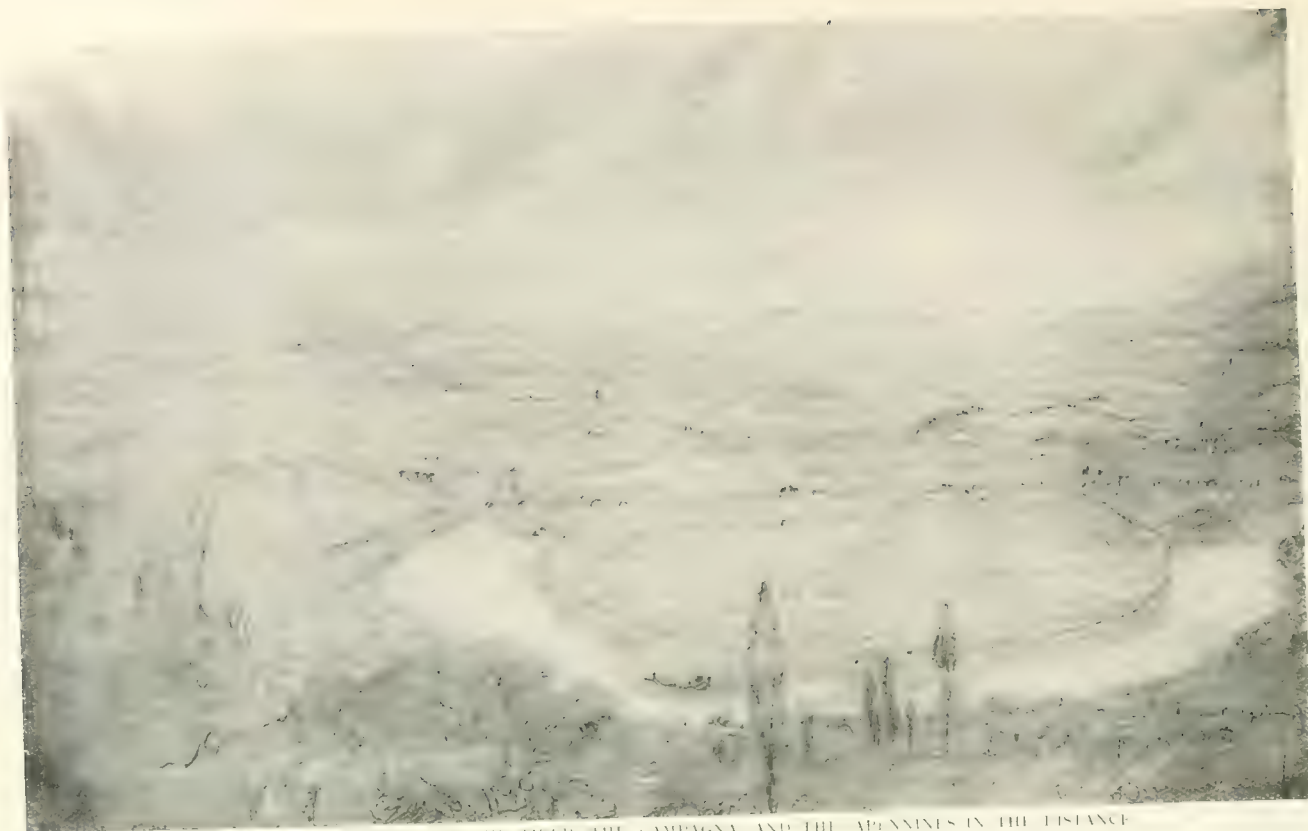
³ CLXXXVIII, 69-70, 71-72.



(A) THE PONTE ROCCO LOOKING UPSTREAM WITH THE TOWER OF THE CAPITOL ON THE RIGHT



(B) INTERIOR OF THE BASILICA OF CONSTANTINE



(C) VIEW FROM THE VILLA MADAMA SHOWING THE TIBUR THE CAMPAGNA AND THE APENNINES IN THE DISTANCE



(D) VIEW FROM TIBUR SHOWING THE VILLA OF MAECENAS WITH THE CAMPAGNA AND THE GORGE OF THE ANIO

while, when we come to the finer and more elaborate drawings we have some of the most precious documents possible.

Examples of both classes are given in the sketches here reproduced. The first⁴ [PLATE I, A] represents the Ponte Rotto, looking upstream from the right bank of the river, with the tower of the Capitol in the right background. Of the three arches here shown, two were destroyed in 1887, when the new embankment of the Tiber was made, and only the last to the right has been left standing in the middle of the river. The second⁵ [PLATE I, B] is more elaborate in technique: as is the case with the whole of the sketch-book to which it belongs, the white paper has first been washed with grey, and then the high lights have been scratched out again. It represents the interior of the Basilica of Constantine; the three great arches of the northern side, with their coffered vaulting and the flying buttresses above, are well shown. They still exist: but we see in the foreground masses of fallen vaulting, and fragments of columns and cornices, lying in picturesque disorder, which were removed in the course of the excavations which Nibby made a few years later: and on the extreme left is a modern house, which was cleared away at the same time.

It remains to speak more generally of the artistic quality of these representations of Rome and its neighbourhood as Turner saw it, now almost a century ago. "They are", Ruskin has said, "in all respects the most true and beautiful drawings ever made by the painter".

Mr. Finberg, while admitting that they are probably the most beautiful topographical drawings that have ever been made, is not inclined to allow them this praise, except as drawings that contain their end within themselves; and he remarks that Turner's own opinion of them cannot have been very high, or else he would have taken some steps to bring them to public notice, whereas he did nothing of the kind. Nor did he make any real use of them afterwards; instead of putting down something of which he was in search, or even something that he was likely to employ later on, he "becomes for a time a mere common tourist, with a kind of accidental knack for making rapid and wonderfully beautiful pictorial memoranda"; and the only results were some frigid, hybrid, pseudo-classical pictures, which are among the worst he ever painted. This criticism is, I think, not unjust, though the drawings themselves are deserving of the highest praise as such. We cannot deny that there was rather a lack of definite purpose; his omnivorous taste included even drawings of numerous small cinerary urns in the Vatican, with copies of their inscriptions and decorations, though the larger sculptures do not

appear to have interested him greatly—and there are, indeed, very few figure studies in the whole series of Roman drawings.

But certainly Rome and the Campagna have never been rendered in a more masterly manner.

After the city itself, Tivoli and the great bends of the Tiber just above Rome seem to have attracted him the most; the latter he studied from both banks, and the example chosen⁶ [PLATE II, C] is a masterly rendering of the view from the Villa Madama across to the snow-tipped Apennines, with the expanse of the Campagna in the foreground. Below us is the noble sweep of the Tiber, with the picturesque Ponte Molle on the left and the flat peninsula, then an area of gardens and vineyards traversed only by the straight Via Flaminia with a few houses along it, but now in process of becoming a part of the great city, while in the middle distance the innumerable undulations and low hills of this part of the Campagna are suggested by a few skilful touches. More wonderful still is the view from Tivoli⁷ [PLATE II, D], a specimen page from a sketchbook entirely devoted to this fascinating town and its waterfalls and olive groves. The point of view is in the lower part of the town, where the great temple of Hercules Victor once stood. Here is the cathedral, and other churches little known to visitors, but none the less interesting. Below, further to the right, we see the so-called villa of Mæcenas, an ancient building also connected with the sanctuary of Hercules. This and the wooded hillside below are now largely occupied by factories and the electric light works of Rome, but the wonderful view of the Campagna, with the Anio winding towards it through its gorge, is still the same as ever. The faint line on the horizon shows where this vast expanse, itself so like a sea, fades into the distant coastline.

As Mr. Finberg remarks, Turner's industry on this tour was wonderful, and he must have had the pencil in his hands practically all the time he was away. It does not seem clear when he reached Rome, but he can only have had a few weeks there, for a letter⁸ from John Soane, junior, to his father, dated 15th November, 1819, says that "Turner is in the neighbourhood of Naples [whither he went at the end of his stay in Rome] making rough pencil sketches to the astonishment of the Fashionables, who wonder of what use these rough draughts (*sic*) can be—simple souls. At Rome a sucking blade of the brush made request of going out with pig Turner to colour; he grunted for answer it would take up too much

⁴ CLXXXIX, 24; *ib.* 16 shows the Villa Madama itself and the view towards Rome, while *ib.* 26 is a view very similar to 24.

⁷ CLXXXIII, 4. The technique is the same as in sketchbook No. CLXXXIX. Original size 10 × 7½.

⁸ I owe my knowledge of these letters, which are preserved at Sir John Soane's Museum, to the kindness of the curator, Mr. Walter L. Spiers.

⁴ CLXXXVIII, 52a. Size of original 4½ × 7⅞ inches.

⁵ CLXXXIX, 47. Size of original 5⅜ × 10⅛ inches.

Turner in Rome

time to colour in the open air—he would make fifteen or sixteen sketches to one coloured—and then grunted his way home". And a subsequent letter of 20th December refers to Turner as already on the journey northwards. It is all the more wonderful that in this brief sojourn in Rome⁹

⁹On his second visit to Italy in 1828-9 Turner seems to have sketched in Viterbo and Ronciglione, but to have stayed in Rome too short a time to do more than a few rough sketches there. (Cf. Finberg, *Inventory*, II, pp. 723-727.)

SOME EARLY NETHERLAND DRAWINGS BY FRIEDRICH WINKLER *

I—THE SEVEN SACRAMENTS

THE Vasari Society published in their last yearly series (1912-1913, Part VIII) four Netherland silver-point drawings in the Ashmolean Museum at Oxford representing the sacraments of confirmation, ordination [PLATE I, A] penance and extreme unction [PLATE I, B]. When the reverse sides of these four leaves are joined together they form portions of a design including the mass, the communion, and the Trinity.

As Dr. Friedländer and Mr. Campbell Dodgson have already pointed out, there is no doubt that the leaves derive very nearly from Roger van der Weyden. Dr. Friedländer cites the Cambray altar in the Prado, in which the scenes of the sacraments which surround *The Crucifixion* are indeed very similarly composed. But the silver-points tally even closer with the same subjects on a cope in the Historical Museum at Berne [PLATE I, C & D], hitherto unnoticed in this connexion.¹ Moreover, the design on the reverse of the silver-points, still known to us only in a fragmentary state, is the same as the one on the hood of the cope. We can scarcely suppose that the Oxford silver-points have been the pattern for the textile. The use of the leaf on both sides is further evidence against such a supposition. I cannot believe that single sketches for tapestry-weaving would have been drawn close to one another, without any space between them, on a small sheet of paper and that the back would also have been used for the design of the chief feature of the whole cope, namely the hood. On the other hand, the silver-points scarcely possess the characteristics of typical copies. Considering the technique of silver-points, which does not allow false lines to be erased from the carefully grounded paper, the quality of the artist's drawing is remarkably sure and flowing. Can we suppose that the artist, with all this spirited—I might almost say *spirituel*—freedom of line, had

Turner should have been able to produce a series of drawings which, while ranking very high as works of art, are also of very great value as a record of what he saw in Rome and its neighbourhood. The scene as it lay before him has in too many cases disappeared for ever from our sight, and the fact that he has been able to combine beauty and accurate representation in a remarkable degree greatly increases, to my mind, the depth of gratitude we owe him.

copied little woven scenes? Certain further details also lead me to the conclusion that the artist of the silver-points did not make use of the tapestries. While the backgrounds of the tapestry scenes are decorated with detail, the silver-points throughout have no backgrounds and, generally, are without any suggestion of having been derived from a woven original. In the faldstool of the subject *Penance*, and in the altar of the hood of the cope, the adjuncts are omitted which appear in the silver-points.

In a recently published book² I endeavoured, on the ground of a resemblance with the corresponding representations of the centre-piece of the Cambray altar in Madrid, to trace *The Sacraments* of the Berne cope to Roger's own designs. The Oxford silver-points were then unknown to me. I concluded from the superiority of the Berne representations over those of the Cambray altar, especially in the arrangement and composition of the figures, that the designs derived from Roger. We have in the Cambray altar a work which originated at least in Roger's workshop. Figures such as the standing Mary could be ascribed to no one but Roger himself. The recently discovered drawings in Oxford do not conflict with this view. They can scarcely have been the sketch for the scenes of the cope; they were much more probably themselves composed from a sketch now lost. I conjecture that this sketch was a fairly elaborate one. It is only in this way that I can explain to myself the comparatively slight weakness in the style of the Oxford silver-points.

[POSTSCRIPT—BY CAMPBELL DODGSON.]

Shortly after publishing the four silver-point drawings of the Sacraments at Oxford, I discovered the two missing numbers of the series, representing

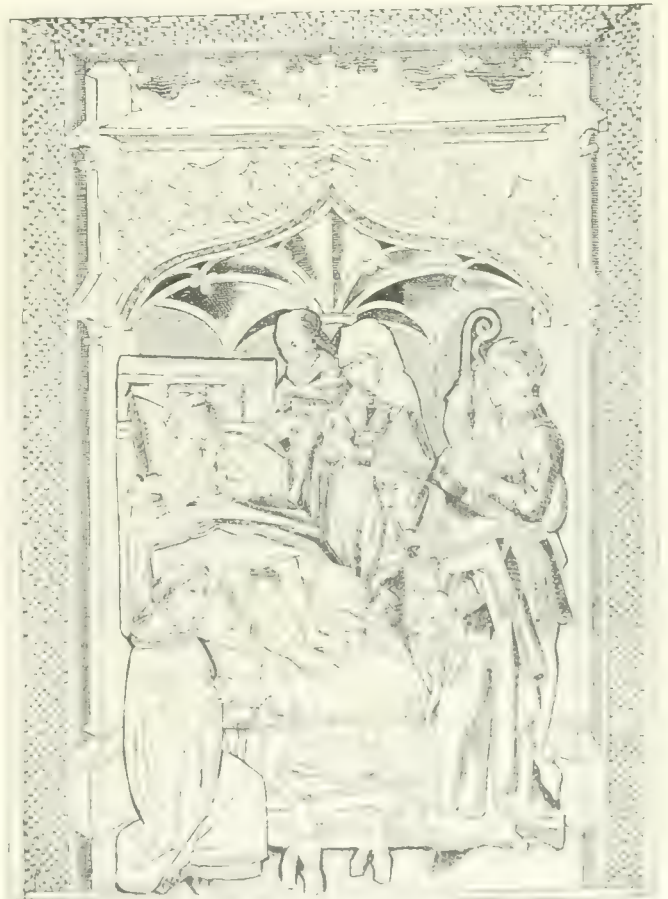
²Winkler (F.), *Der Meister von Flémalle und Rogier van der Weyden*. Strassburg, 1913, p. 46. The statement made here that Dr. Friedländer ascribes the woman's portrait of the Stephens Bequest in the National Gallery (No. 1433) to the Maître de Flémalle is erroneous. Dr. Friedländer has informed me that he had always seen in that picture the hand of Roger, and that his remarks ("Amtl. Berichte aus den Kgl. Kunstsamml.", 1908, 127) refer to the double figure by the Maître de Flémalle in the National Gallery (No. 653).

* Translated for the author from the German.

¹Stammler (J.), *Der Paramentenschatz im Historischen Museum zu Bern*, 1895, pp. 87, &c.



(A AND B) SILVER POINTS. THE ASHMOLEAN MUSEUM, OXFORD



(C AND D) WOVEN SCENES FROM THE ORRIYS OF A COPT. THE HISTORICAL MUSEUM, FERRA



(E) PORTRAIT OF AN UNKNOWN MAN, WITH THE MOUTH "HAR LAS THER CAN"
SALTING, COLLECTION NATIONAL GALLERY



(F) DRAWING OF AN UNKNOWN MAN, KUPFERSTICHKABINET, BERLIN



(G) CENTRE OF A TRIPTYCH; DRAWING AFTER ROGER VAN DER WEYDEN THE TOWER



(H) DRAWING AFTER A WING OF THE TRIPTYCH ILLUSTRATED ABOVE
PROFESSOR J. BECKERS COLLECTION, LEIPZIG

Some Early Netherland Drawings

Baptism and Holy Matrimony, in the collection of Baron Edmond de Rothschild at Paris. The backs being attached to the mounts, I was unable to ascertain whether the pen-and-ink drawing preserved on the back of the Oxford pieces is continued on those at Paris. If I am right in supposing that the pen-and-ink drawing devoted to the Sacrament of the Altar itself forms the seventh number of the series, the set is preserved complete. This seems to be confirmed by Dr. Winkler's statement that the larger drawing at Oxford corresponds to the design on the back of the cope at Berne. M. de Rothschild's drawings are precisely similar in appearance and condition to those at Oxford, except that they are cut to unequal dimensions. The *Sacrament of Baptism* measures 1'23 by '64 cm., the *Sacrament of Marriage* 1'08 by '78. To my great regret, the owner of the drawings has refused permission for them to be photographed.]

II—A PORTRAIT IN THE SALTING COLLECTION

I also mentioned in the book of mine to which I have already referred (p. 50) a portrait in the Salting Collection [PLATE II, E], of which the original drawing was in my opinion in the Royal Kupferstichkabinett in Berlin [PLATE II, F]. Now that I have a photograph of the National Gallery picture, I am convinced that the Berlin drawing has no claim to be accepted as an original. The drawing agrees almost everywhere, line for line, with the painting. Below and on the sinister side more is given than in the painting, but it is just here that the weaknesses of the draughtsman are shown. The space under the hand is covered

with meaningless strokes, and the silhouette of the arm on the sinister edge of the picture is produced schematically, although the position of the arm is thus rendered quite inexplicable. The portrait itself undoubtedly belongs by its style to the circle of Jan Van Eyck, in whose works we frequently find the motive of the ring which the person represented holds in his hand.

III—A TRIPTYCH AFTER VAN DER WEYDEN

Another early drawing in the Cabinet de Dessins of the Louvre [PLATE III, G] derives from a painting by Roger Van der Weyden which was copied many times in the 16th century.³ To judge from the numerous copies, the work was scarcely inferior in significance to the celebrated *Deposition* in the Escorial. Both the wings of this famous altar-piece, which according to old descriptions belonged to the centre subject, are now wanting. The very similar painting by Roger, from which the drawing in the Louvre derives, also formerly had wings. But while the wings of the altar-piece in the Escorial are only known to us through a notice in an inventory, I now think that I can point out a wing of the piece copied in the Louvre drawing [PLATE III, H], which undoubtedly represents the dexter wing of the lost picture. We have in both drawings, which come from two different masters, the same unusual shape of the picture; at the dexter edge of the Louvre drawing we find the same pillar as in Professor Becker's drawing. The arch also above the head of the Christ bearing the cross is very similar to the one in the drawing of the Louvre.

³ Winkler, *op. cit.*, p. 81 and Plates XVI, XVII.

AN UNKNOWN PORTRAIT BY MURILLO BY AUGUST L. MAYER

THERE are a great number of very celebrated painters who have been admired and honoured with enthusiasm for a long time, but at the present day are neglected, even almost despised in just as exaggerated a manner. Murillo belongs to the artists of this category. Because a great many of his works do not happen to appeal to the taste of our time the efforts of this artist meet with but scanty praise, and are even condemned, without anyone taking the trouble to understand his work in relation to the times in which he lived or the pictorial excellence of many of his creations.

Even if one puts aside the religious paintings of the famous Seville artist and finds his *genre* painting too sweet, it is still possible through the portraits by Murillo to retrace one's steps in the comprehension and appreciation of the master: for in his portraits Murillo reveals such a strong

and victorious talent, such a noble and benevolent humanity, such a surprising power of psychological observation, that everybody who studies them will find in them a source of great artistic enjoyment.

The portraits by Murillo are not very numerous, and therefore it is a great pleasure to be able still to add in these pages one more to this series, and one which till now has remained unknown. It is a life size, full length portrait of a Seville nobleman in rich black and white costume. He holds in his left hand his black hat and in his right hand one of his yellowish gloves and stands on a terrace with a low balustrade in the background. The portrait measures 2'08 by 1'37 metres. It is very curious that in the present exhibition of old Spanish masters at the Grafton Galleries in London we see exhibited a male portrait by Murillo lent by Mr. W. G. Rawlinson, which shows nearly the same proportions and composition and is apparently painted at the same

An Unknown Portrait by Murillo

time as our picture, but is not in such a good state of preservation nor so fine in execution.

I believe that Murillo painted the portrait between 1650 and 1655, certainly later than the fine portrait of a knight of the order of Santiago in Señor D. Aureliano de Beruete's collection in Madrid. The technique is generally still a little hard, but in some important parts we can already

find evidence of the great master expressed in bold touches. The noble pose and a certain dignified elegance, free from any kind of coquetry, make this portrait a very sympathetic work of the middle period of the master.

[N.B.—The picture, assigned on the plate to Herr Julius Böhler, is now the property of Monsieur F. Kleinberger.]

LETTER TO THE EDITORS

SASSETTA BETWEEN 1423 AND 1433

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In my last article on Sassetta in *The Burlington Magazine* (Vol. XXIII, p. 332, Sept. 1913), I said that the first to attribute to Sassetta the fragment of the crucifix, *S. Martin dividing his Cloak*, in the collection of Count Chigi-Sarasin in Siena, was Mr. Mason Perkins. This I said because Mr. Perkins had made that statement in his article in the "*Rassegna d'Arte*", 1907, p. 46, but, as a matter of fact, two years previously Mr. Langton Douglas had not only attributed the painting to Sassetta in "*Bryan's Dictionary of Painters and Engravers*" (London, 1905, Vol. v, p. 120), but had also recognized the *S. Martin* panel, together with the two other Sassetta fragments, *The Madonna* and *S. John*, as parts of the crucifix in the church of

San Martino. My claim as regards that part of my article must, therefore, be confined to having pointed out the sources and ascertained the provenance of the three fragments and to having reproduced for the first time the two fragments which had hitherto remained unpublished. Naturally I am anxious to disclaim any honour which does not belong to me, and I have great pleasure in restoring to my friend Mr. Langton Douglas the credit of which I had unintentionally deprived him.

Yours faithfully,

GIACOMO DE NICOLA.

[Communications from Mr. Egerton Beck and Mr. Walter W. Seton concerning Mr. Bernath's article, "*The Prayer-book of a Saint*", published in the December number, are unavoidably held over.—ED.]

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THE ENGRAVINGS OF WILLIAM BLAKE. A critical study together with a catalogue *raisonné* by A. G. B. RUSSELL. (Grant Richards.) 25s. net.

MR. ARCHIBALD RUSSELL'S catalogue *raisonné* of the engravings of William Blake is a well considered, well balanced and scholarly work; moreover, it is a book which is really wanted by collectors. Blake's engravings are so scattered, many of them so difficult of access that it is easy to believe the words printed on the paper wrapper of the book which states that the author has devoted many years to its compilation. Mr. Russell's book is composed of two sections, a critical study and a complete catalogue *raisonné* of the engraved works of Blake. If I have any quarrel with the author it is that he does not attempt to place Blake as an engraver and on this point his study is not sufficiently critical. I take it that the publisher of the book acted on Mr. Russell's instructions in printing on the cover that William Blake was the only great master of original engraving whom England has produced. The fact is that England has produced no great master of original engraving, and however great Blake's genius was it is impossible that as an engraver he will ever be placed equal in rank with the great masters of the early German and Italian schools, or the French of the 17th century.

Mr. Russell has given a list of prints engraved by Blake but not designed by him, and it is in this section, in my opinion, that Blake's finest work as a craftsman is to be found. In the stipple manner which he learned under the guidance of James Basire Blake acquired considerable skill, not perhaps equal to Peter Simon, but very nearly if not quite as accomplished as the work of Ryland, to whom he refused to be apprenticed because he remarked "the man looked as if he would live to be hanged". It is indeed remarkable that a man of Blake's peculiar genius should have become facile in such a medium as stipple where pure line does not exist and great masses become impossible to handle. Mr. Russell gives some illustrations of Blake's stipple prints, notably Cosway's *Venus dissuades Adonis from hunting*, and the well-known *Mrs. Q.* after the drawing by Huet Villiers. One of Blake's best stipples is *Morning Amusement* after Watteau, which curiously enough Mr. Russell has not seen, although it is by no means a print of great rarity. These engravings show Blake as a first-rate craftsman, of whom countless existed in the latter part of the 18th century. For the real Blake we must turn to the first section of the catalogue, prints engraved by Blake from his own designs. Here it is that the full genius of the man appears, but here it is not the great craftsman who



A GENTLEMAN OF STATE. HERE ASCRIBED TO MERILLO. THE PROPERTY OF HERR JULIUS LOHTE, MUNICH.

makes the first appeal. Blake was influenced by the early masters of engraving, perhaps more by Dürer than any other, but his originality surpasses all else in his work, and his genius owes not over much to those who came before him. But it is not for his technique as an engraver that he lives, for in spite of the tremendous force and breadth of his work it is often curiously lacking in those qualities necessary to an original engraver of the first rank. In some respects Blake is almost beyond criticism; his mysticism is so interwoven with his art that it is not always possible to give clear reasons, and any ordinary standard cannot be applied to his works.

H. W. L.

- (1) ETUDES SUR L'HISTOIRE DE L'ART ALLEMAND, quelques manuscrits attribués au X^e et XI^e siècles, &c. Par A. MARIGNAN.
(2) DAS KIRCHENJAHR IN 156 GOTISCHEN FEDERZEICHNUNGEN, &c. Von DR. J. E. WEIS-LIEBERSDORF, mit 79 Lichtdrucktafeln. Strassburg (Heitz, "Studien zur Deutschen Kunstgeschichte")
(1) Heft 162; (2) Heft 160, (1) 6M; (2) 26M.

M. MARIGNAN'S general object is to counteract the tendency of German critics to ante-date German miniatures MSS. This he states in an introductory chapter. He then examines the following particular examples: The Codex Egberti (Library, Treves); MS. 4453 (Royal Library, Munich); the Evangelarium (Treasury of the Cathedral, Aix-la-Chapelle); the Evangelarium of Echternach (Library of Gotha); the Concordance of the Gospels, "of Eusebius" (Town Library, Gotha); certain MSS. attributed to the Saxon school; and the carved wooden doors of the church of S. Mary in Cologne. The dates of all these works generally accepted in Germany have lain between the 10th and the 11th century. M. Marignan gives clear and plausible reasons for placing them rather in the 12th or at the beginning of the 13th century; first, because of the semi-barbarous state at the earlier dates of the countries which produced them; second, for iconographical reasons—the occurrence of certain subjects otherwise unknown so early; third, the representation of certain articles of dress not invented until the later dates; and fourth, the presence of many letters in the text approaching their later Gothic shapes. Considering the obscurity of the whole subject, M. Marignan's 124 pages throw much suggestive light upon it.—(2) Before Dr. Weis-Liebersdorf describes the MS. with which he is mainly concerned, he reviews the cognate works which preceded it, viz., the anonymous 13th-century "Biblia pauperum", the "Speculum humanæ salvationis" (c. 1324), also anonymous, and the "Concordantiæ caritatis" (c. 1350) by the Austrian Cistercian, Ulrich von Lilienfeld. He examines here a version of the last-named written on paper by a Dominican of Eichstätt, probably at the very beginning of the 15th century, and called Codex 212 of the Royal public library of Eichstätt. The learned author might have expressed his purpose plainer than he has. He seems to address neither the learned, who

already know these antecedent facts, nor the unlearned, who will find them difficult to extricate from his pages. After dealing minutely with the provenance and present condition of the Eichstätt MSS., and devoting a short chapter to Lilienfeld and his work, Dr. Weis-Liebersdorf reprints Tietze's *précis* of the New Testament scenes represented in the Eichstätt pen-drawings, and of the references to their Old Testament antetypes written in the Eichstätt text. But he adds for the first time a clear *précis* of the "correspondences" in natural history, derived from the usual mediæval sources, from Aristotle onwards. For I may recall that this class of allegorical exegesis, at its fullest development, drew parallels to events in the life of Christ from Old Testament history, from nature, and, later, from profane history also. Finally, the whole of the New Testament drawings are well reproduced from the Eichstätt codex.

K. J.

THE ART OF COLOUR DECORATION. By J. D. CRACE, F.S.A. (Batsford.) 30s.

AT the present time colour decoration in buildings is not much encouraged—our walls are faint monochromes, and our ceilings white or speckled—so that to write a book on so unfashionable an art is bold, but to write it well and illustrate it delightfully makes the publication important. On reading it one even sympathizes a little with the old part of the Victoria and Albert Museum, and wonders whether the chastity of some of our interiors is not due to timidity rather than taste. The book is described as "an explanation of the purposes to be kept in view and the means of attaining them". The purposes are the decoration and expression of the architectural motive, based on the auxiliary relationship of colour to structure; the means of attaining them are the proper distribution of values, a scheme of colour, and the right treatment of surface and contour. All these are dealt with in several carefully considered chapters, in which one or two accepted ideas are attacked though not exploded. Amongst these is the sublimity of the interior of S. Mark's, which is described as "a vaporous atmosphere" rather than a building, and one in which "the mind is diverted from the very idea of structure". Quite so, but the structure is so plain and unpretending, it did not expect to be strongly expressed. The rest of the book is chiefly occupied with treatment of colour decoration by great masters: these are all Italian, except Mr. Crace, and admirably illustrate the principles laid down by him. The twenty coloured plates add greatly to the value of the book, and are well worth their probably expensive reproduction (by Messrs. Vaus & Crampton); they not only assist the argument, but, what is much more difficult, actually illustrate colour—real colour, as Conder knew it.

A. S. G. B.

DAS GRABMAL PAULS III IN S. PETER IN ROM. VON ERNST STEINMANN. With 14 plates. Rome.

IN this brochure of 29 pages Dr. Steinmann sets

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out all that was known of the tomb of Paul III, and much more besides that he has himself deduced, both from a minute study of those parts of the monument which are not visible from the ground, and from his unsurpassed knowledge of the documentary history of the subject. Nothing could have opened more auspiciously than the early negotiations with Guglielmo della Porta for the erection of this monument. The artist was indebted to Michelangelo for his employment by the Pope, and it is not clear why these harmonious relations so quickly became strained. Dr. Steinmann suggests that Michelangelo's bitter disappointment at the relinquishment of his own monument of Julius II accounted for his opposition, as architect of S. Peter's, to the erection of Guglielmo's tomb in a good place. It was not till 25 years after the original order that it was set up, and in 1628 it was moved to its present position in the choir; the depth of the niche in which it now stands hides the reliefs on the sides of the base, which, made by Guglielmo for the monument of Bishop Sulis, were so much admired by Paul III that he bought them for his own. Most important is the publication by Dr. Steinmann of a hitherto unnoticed drawing in the Ambrosiana Library at Milan. It is an architectonic composition with allegorical figures and putti centring around a shield bearing the Farnese arms surmounted by a Papal crown. That this was a design for Paul III's tomb is evident, and Dr. Steinmann is equally certain that the drawing goes back to a lost original by Michelangelo. The elaboration of the architecture and the wealth of figures employed makes it unlikely that the design was intended to be carried out plastically; it would seem more suitable for fresco and may have been meant to decorate the wall above the niche (where Longinus now stands) in which Michelangelo suggested that Guglielmo's bronze figure of Paul III should be placed. Literary sources credit Buonarrotti with a share in the tomb, so that Dr. Steinmann's hypothesis sounds a probable one. No review can do justice to the wealth of documentary evidence collected and confined to the footnotes, and the detail of the monument can be better appreciated from the 14 plates than in S. Peter's. A. E. C.

MILITARY ARCHITECTURE IN ENGLAND DURING THE MIDDLE AGES. By A. HAMILTON THOMPSON. With 200 illustrations. (Frowde.) 7s. 6d. net.

THIS history forms one of the admirable series of text-books on English mediæval architecture issued under the general editorship of Mr. Francis Bond. The author's purpose is to provide a handbook to the study of mediæval fortifications in England, and, furnished as it is with full references to original authorities, it should be of great service to the student. Pre-conquest fortification is dealt with in the preliminary chapters,

and the author proceeds to describe the mount-and-bailey stronghold introduced into England at the Norman invasion; incidentally helping to bury the once-held theory that the Saxon *burh* was a castle, upon the site of which the later Norman structure rose. A chapter is given to the development of attack and defence, Viollet-le-Duc being drawn upon for its illustration, and the history of the castle is then followed in detail to its culmination in the Edwardian period. Concluding chapters describe its decline into the fortified dwelling-house, during the later middle ages. Mr. Thompson justly complains of the paucity of material to be drawn upon in the preparation of such a history, and we look forward to the wiping out of this reproach to English archæology, as the publication proceeds of the volumes issued under the direction of the Royal Commission on Historical Monuments, as well as that of the Victoria County Histories. Neither series, strangely enough, is mentioned by the author. The photographic illustrations are excellent throughout, but the same cannot be said of the pen drawings, which in many instances are too scrappy to be of much service. W. G. K.

HERMANN BRAUN. Von DR. JOS. AUG. BERINGER. Strasburg (Heitz, "Studien zur Deutschen Kunstgeschichte", Heft 158), 5M.

THIS small volume is occupied with a sketch of the life and work of a Westphalian artist whose career exemplifies the old saying, "A prophet has no honour in his own country". An artist who is a pioneer or who has originality generally has a hard struggle for recognition, and Hermann Braun was no exception to this rule, and up to the end of his life had to undergo much hardship, indifference, and neglect. This was rather curious, for his paintings were fairly well known and circulated all over Germany, but they never seem to have established themselves as the work of a man of talent. Perhaps it was because the artist was modest in character and totally opposed to self-advertisement in any way. Born in Westphalia in 1862, he took up art at an early age and worked at it all his life, which was not a long one, for he died, worn out and broken in health, in 1908, a disappointed man. His early work shows the influence of Böcklin, but he developed a personality of his own, and his street scenes, notably of crowds and processions, are full of pictorial qualities. Some of his best works are his etchings and illustrations of old streets and old towers, but he was not always fortunate in having them well reproduced. The illustrations, too, in this book generally do his work scanty justice. F. G.

DELLA ROBBIAS IN AMERICA. By ALLAN MARQUAND. (Princeton University Press & Oxford University Press.) 20s. net.

EVER since the first exploitation of the works of Luca Della Robbia and his school, carried out with so much skill and genuine critical knowledge by Dr. William Bode, it was obvious that sooner or

later the works of the Della Robbia school would be marked out for the prey of the American millionaire. Prof. Allan Marquand of Princeton University was quite early in the day associated with Dr. Bode in this pursuit, and is therefore qualified to speak with special knowledge of this particular subject. He tells us that in 1884 out of 481 known works of the Della Robbias only one was then known in America, and in 1902 out of 1,100 only seven. In 1912 there were 70 examples of Della Robbia work in American collections, and we learn from Prof. Marquand that new examples are constantly arriving from Europe, in many cases improperly attributed and offered at enormous prices. In view of this latter statement the publication of Prof. Marquand's present work, however interesting it may be or valuable as a work of reference, seems to be a little premature, as on his own authority it is really out of date at the time of publication. So much has been written with something approaching to final authority by Dr. Bode on the subject of the Della Robbias that there seems to be little left for other writers, except to sift the work and classify it under various headings. Most travellers and amateurs of Florentine art are familiar with the majestic simplicity of the reliefs in glazed and painted clay of which Luca Della Robbia, one of the great artists of all time, was the originator. These works, especially those of the later members of the Della Robbia family at their school, are so essentially local in feeling and character, so entirely adapted to the situations for which they were designed, that when they are dragged out of their proper settings they lose much of their charm and vitality and become in too many instances spiritless and mutilated curiosities. To group a number of Della Robbia reliefs together, as must be inevitably done in a museum, whether in Berlin, the Bargello at Florence, the Victoria and Albert Museum, or the Louvre, cannot help disappointing the spectator who may be acquainted with the exquisite sense of decorative propriety presented by the works of the Della Robbias which have not as yet been torn from their original settings. In few other cases does the heavy hand of Mammon clutch the tender blossoms of Art with more unfeeling cruelty. The growing interest and demand for works of the Della Robbia school some thirty or forty years ago led to a rapid supply of such works, for which no particular provenance could be proved. Forgeries became plentiful, and their supply only whetted the appetite for more. In these days such forgeries play but a small part in the *haute finance* of art dealing. Italian palaces are now only too ready to yield up their treasures, and in the 20th century *noblesse oblige* has come to bear quite a new, and possibly not unjustifiable, significance. We read between the lines that Prof. Marquand is too good a judge to be entirely satisfied as to the quality

of the works of the Della Robbia school which are constantly reaching America from Europe. As his present work is avowedly only an instalment of a larger work which he has in preparation, detailed criticism should be deferred to a later date. L. C.

STAFFORDSHIRE POTTERY AND ITS HISTORY. By JOSIAH C. WEDGWOOD, M.P. (Sampson Low), 10s. 6d. net.

THIS book is a history of the great manufacture which has made its home in North Staffordshire. It tells how an uncouth and boorish district was converted into a hive of industry, and how a few scattered hovels have become a vast borough embracing five townships. The story is told by one who is thoroughly familiar with the place and the people no less than with the peculiar terminology of the potter; for Josiah Wedgwood, though the politician of the family, is imbued with the spirit of the Potteries. Though not mainly intended for collectors, the book will be helpful to those who study the historical side of the old Staffordshire pottery. For the story of the potter families is fully set forth with all their relationships and trade connexions, their enterprises and inventions, their success and failures. There are, besides, several old maps of the district and numerous lists of potters which are most valuable documents, while the Tunstall Court Rolls and the MSS. of the great Josiah Wedgwood provide some interesting matter hitherto unpublished. But beyond this Mr. Wedgwood has little to add to the information collected in previous works, and for his ceramic facts he draws freely on Church and Burton, to whom he handsomely acknowledges his debt. In spite of the prominent part played by his own family in the development of the Potteries, Mr. Wedgwood is extremely modest in the enumeration of their merits, and his criticisms of the work of his great namesake are calmly judicial. Of the illustrations the most interesting are portraits. The actual pottery depicted is unimportant, and includes in a prominent position a suspiciously German-looking tankard dated 1701, which purports to be the earliest dated piece of Staffordshire salt-glaze. But the real value of the book is in the story of the potters themselves, to which the author has imparted a tone of pleasant intimacy, and in the sociological side of the history which is well and sympathetically handled. R. L. H.

DIE GRABPLASTIK DES EHEMALIGEN BISTUMS WÜRZBURG während der Jahre 1480-1540. Ein Beitrag zur Geschichte Deutschen Renaissance. Von LEO BRUHNS. Mit 39 Abbildungen auf 13 Tafeln. Leipzig (Klinkhardt), 9 M.

IN his introduction the author reviews the beginning of memorial sculpture from the earlier middle ages, during which the custom was to lay flat tablets in the floor of churches or cloisters. So long as this usage exclusively prevailed, it is obvious that no marked development in the execution of memorial effigies was admissible; the circumstances of the case excluding even low-relief sculpture. But, by about the middle of the 14th century, memorials fixed against walls or

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mounted on high tombs had been introduced. Thenceforward the emancipation of the figure was assured, and fresh monumental forms, with canopies and other architectural accessories, came into vogue. Such is the thesis of the second section of the work. The third treats of the modelling of monumental effigies by Tilmann Riemenschneider and his immediate successors, and their transitional link with the Renaissance which followed. The period represented by these masters the author reckons from about 1480 to 1540. The fourth and last section of the book deals with the North-Frankish funeral monuments of the second and third decades of the 16th century; and the work concludes with a detailed list of the thirty-nine subjects depicted in the plates, which, admirable in themselves, present an efficient series of illustrations of the matter exhaustively treated in the text. A.V.

LES ARTISTES WALLONS. Par L. CLOQUET. Bruxelles (Van Oest), 4 fr. 50.

SHOULD artists be classified geographically or by nationality? In writing a history, for instance, of English art, must Holbein, Vandyck, Lely and Kneller be omitted, because they were not born Englishmen? Does race or environment play the greater part in the development of an artist's creative power? The map of Europe has been re-arranged like a puzzle so often since the fall of the Roman empire that the geographical boundaries of the past are often hardly recognizable. Take the Netherlands, for instance, for so long the cockpit of Europe, which have now settled down to a subdivision with two kingdoms, known as Holland and Belgium. Each of these is, however, composed of divers ingredients as to race; when we speak of Dutch art, we include in our survey much that should better be classed as the Lower Rhine School, and when we speak of Flemish art we include much that belongs more naturally to districts in which Luxemburg and some parts of Northern France are more easily comprised than Flanders. There are many racial distractions between Flemings and Walloons, and Walloons resent being classified as Flemings, much as the modern Fleming dislikes being spoken of as a Belgian. Much has been written lately to claim a separate genesis and existence for Walloon art; Tournay, Liège, Mons, Dinant, all assert an individuality independent of Ghent, Bruges, and Antwerp. This little volume by Prof. Cloquet is an agreeable contribution to this discussion. It does not contain anything new in the way of artistic information, and the genuine art-lover will not be moved, to take one instance, by the question whether Roger van der Weyden should be classed as a Fleming or Walloon. The question whether there were one or two artists of this name is much more important. L. C.

FESTSCHRIFT zur Feier des fünfzigjährigen Bestehens der K. Altertümersammlung in Stuttgart 1912. Stuttgart (Deutsche Verlags-Anstalt.)

THIS is all that a commemorative collection of tracts on subjects of local antiquarian and artistic importance should be, but book collectors outside the kingdom of Württemberg will prefer to follow Sir Martin Conway's example, and cut it up. Besides a history of the Royal collection, and seven other articles by learned writers on more purely local and antiquarian subjects, the following may be noticed for their greater artistic interest:—on the sigillata found at Rissstissen (Robert Knorr); on the old renaissance monastic church of Zwiefalten, 1738-1765 (Eugen Gradmann); on Romance wall-paintings in the Friedhofkirche in Balingen (Hans Christ); on the art of the period of Eberhard im Bart (Julius Baum); and on ecclesiastical coinage in Württemberg (Julius Ebner). The volume is well and judiciously illustrated where plates are most needed to elucidate the text. F. J.

SURVEY OF LONDON. Vol. IV. Chelsea. Part II. (London County Council.)

THIS is another instalment of the valuable work done for the London County Council under the direction of Sir Laurence Gomme and Mr. Philip Norman. The task of rescuing from oblivion, and in some cases preserving, the precious and too quickly vanishing remains of Old London is one of a peculiarly grateful nature, only tempered by regret for what once existed, and has in some cases been destroyed even within our own memories. Chelsea is redolent of historical association and artistic memories. Sir Thomas More, Sir Arthur Gorges, Sir Theodore Mayerne, Sir Hans Sloane, are all names of historical renown. Thomas Carlyle is a landmark in himself. Turner, Rossetti, Whistler have made Cheyne Walk a place of pilgrimage. This survey of Cheyne Walk and its neighbourhood makes us grateful to those who, like Sir Hugh Lane, have devoted themselves to rescuing the beautiful English houses in this quarter from destruction. Lindsey House is a museum in itself. In many cases the front of a house gives but scanty indication of the interest of its interior. Art, design, comfort, rather than greed and ostentation, are the characteristics of these Chelsea buildings. May the hand of the improver be stayed, the curse of the modern builder averted. All readers of the best fiction must know and love "The Hillyars and the Burtons", one of the fascinating novels by Henry Kingsley, whose father was rector of S. Luke's, Chelsea, from 1836 to 1860. The old house described by Kingsley has disappeared, but it is strange to find in a work of such meticulous accuracy as this that, although the brothers Charles and George Kingsley are duly noted, Henry Kingsley is omitted altogether, and his novel "The Hillyars and the Burtons" ascribed to his brother Charles. L. C.

JAN GOSSART GEN. MABUSE, Sein Leben und Seine Werke : ein monographischer Versuch und Beitrag zur Geschichte der Flämischen Malerei in der Ersten Hälfte des XVI Jahrhunderts. VON ERNST WEISZ. Parchim. i.M. (Freise), 10M.

THIS monograph, like so many which have been put before the world lately by German students, is a reprint of a dissertation compiled for a degree at the University. Like others of this description, it is replete with carefully compiled facts and statistics, meticulous descriptions of paintings, and an excellent catalogue *raisonné*, so far as it goes, of the paintings by Jan Gossart, more commonly known as Mabuse. Now Mabuse is by no means a new subject, and much has been written about this painter even since the author first completed his dissertation. The monograph reveals the fact that it was compiled and printed before the famous *Adoration of the Kings* passed from Naworth Castle to the National Gallery, a fact which, together with an allusion to Mr. M. W. Brockwell's book about this picture, is therefore only alluded to in an appendix. The author also shows himself behind the times in his insistence on the famous Malvagna triptych at Palermo as an undoubted work by Mabuse. Recent writers have shown good grounds for attributing this and other related works to Cornelis van Coninxloo, and of these arguments set forth by M. A. J. Wauters and Professor Fierens-Gevaert, the author seems to be quite unaware. As the discussion involves so many other important paintings, which have been attributed to Mabuse, such as *The Calling of S. Matthew* at Windsor Castle, an omission at this date to allude to the new attribution renders this monograph out of date even before publication. In dealing also with the portraits attributed to Mabuse, the author is disappointingly meagre. He does not attempt to cast any light on the question of the portraits of apparent Lombard origin, which have been attributed at one time to Mabuse, at another to Jean Perréal of Paris. He does not allude to the tradition, probably quite erroneous, yet long believed, that Mabuse was the practical originator of the art of painting in England. There is so much which is useful in this monograph, especially in the catalogue of paintings, that one is disappointed at leaving it with the impression that the author is not sufficiently equipped by width of knowledge or artistic instinct to deal so assertively with a subject presenting so many points of difficulty. The general facts about the life and works of Mabuse are now sufficiently well known not to need repetition.

L. C.

ALBUM DU VIEUX GAND. Vues Monumentales et Pittoresques de la Ville de Gand à travers les Ages, accompagnées de notices historiques. Par PAUL BERGMANS et ARMAND HEINS. Brussels (Van Oest), 30fr.

As a souvenir of the great international exhibition at Ghent in 1913, this publication is of considerable interest. Ghent is not only a town of special historical importance, but has preserved

some of its ancient monuments, and although the cry of *Gand qui s'en va* might be heard as the advance of commercial prosperity annexes and destroys remains of antiquity, it is satisfactory to note that the citizens of Ghent really appreciate and wish to preserve what remains. A good example has been the restoration of the interesting Château des Comtes. This publication is therefore welcome, and the editors have done their task well.

L. C.

RECENT PRINTS AND REPRODUCTIONS

THE three subjects enumerated below¹ give an excellent example of the capacity of Mr. Hollyer's method of colour reproduction. The two Blakes can now be conveniently tested by the originals exhibited in the Tate Gallery. *The River of Life* is naturally the nearest to the original washed drawing, which is in the medium far the easiest to reproduce. Mr. Hollyer's is not only the sole colour-reproduction, but no better one is at present at all likely to be made. Of course, the colour of the original prints of the *Elijah* differs entirely, and Mr. Graham Robertson's is the best of the very few examples known. Mr. Hollyer succeeds beyond reasonable expectation by any method saleable at the price he asks. At five times that price, perhaps, a closer facsimile might be made by Mr. Robertson himself by means of the process, analogous to Blake's, which he invented and used to excellent effect, both for designs of his own and also in an enlarged copy of Blake's *Flames of Furious Desire*. Apart from the fact that the two Blake subjects are unique, Mr. Hollyer's skill is seen best in the Botticelli, because it has frequently been reproduced in colour, and comparison shows that Mr. Hollyer's reproduction is the best. The twenty-eight colour-prints by Mr. Hollyer recently exhibited in his studio also include four subjects from Blake's "Songs of Innocence", four Turners, four Corots, and other 19th-century works, English and French.

THE LOGGAN series of bird's-eye views of Oxford Colleges produced by Mr. E. H. New has already been noticed in these pages [Vol. xvii, p. 378, and Vol. xix, p. 305], and the artist has now published another example of his graceful and delicate draughtsmanship. The buildings of Trinity College—the subject of the new plate—are well grouped for this method of treatment, and to the writer, who is well acquainted with the college, Mr. New's presentation of them seems to be as accurate as it is skilful. The garden and trees at the back of the buildings have given Mr. New an opportunity for

¹ Colour-prints by Frederick Hollyer (9 Pembroke Square, Kensington, W.). (1) *Giovanna Tournabuoni and the Graces*, by Botticelli; (2) *The River of Life*; and (3) *Elijah in the Fiery Chariot*, by William Blake (Mr. W. Graham Robertson's collection); all limited to 150 copies. £2 7s. 6d. each.

Reviews

suggesting an effect of distance which greatly enhances the pictorial charm of the plate. The price is one guinea.

THE BOARD OF EDUCATION has just published a couple of colour plates of two specimens (a silk-embroidered linen panel, dated 1750, and part of a silk-embroidered linen bodice) from the Textile Department of the Victoria and Albert Museum. The texture of the material comes out in the plates with remarkable success, and the colours also appear to be good. At a shilling each the plates are a marvel of cheapness; any profit on the sale can scarcely be possible.

The number and the value of the illuminated manuscripts in the Royal Library at Brussels is now well known, and thanks to the later librarians, M. Hymans and Father Van der Gheyn, and to the enterprise of M. Van Oest, some of the most important manuscripts have been reproduced in facsimile. M. Bacha, the keeper of the manuscripts, has now issued a selection of fifty-seven heliotype reproductions,² giving samples of the work of the miniature-painters in these manuscripts, so many of which can be traced back to the library of Philippe le Bon, Duke of Burgundy, and his predecessors. M. Bacha remarks in his preface that no artist has ever entered the department of manuscripts to study these books of art. This is, perhaps, too sweeping a statement, but it seems to be the gospel of modern art that inspiration should emanate from the artist himself, and not be cultivated by study or by the example of others. Artists are, however, busy people, and probably some of them will be grateful to M. Bacha for bringing these miniature-paintings within their reach.

Students who like to have on their shelves illustrated guides to the great public galleries of Europe on a larger scale than those to be used in the galleries themselves, will be grateful to Prof. Fierens-Gevaert for the present historical and critical guide to the Museum at Brussels.³ Prof. Fierens-Gevaert is already known to readers of *The Burlington Magazine* for his History of early Flemish painting, so that he can be relied upon as a competent guide and critic. He does not attempt to give a complete catalogue of the pictures in the museum, or to illustrate them all. Every picture of importance is, however, mentioned, and very well printed illustrations are given of no fewer than 174 pictures of different schools.

The Liège "Album"⁴ contains 470 loose sheets, 26 by 17.2 cm., and forms a reference iconography of the applied arts either made or now preserved

² *Les Très Belles Miniatures de la Bibliothèque Royale de Belgique*. Par Eugène Bacha. Brussels (Van Oest), 30 fr.

³ *La Peinture au Musée Ancien de Bruxelles*. Par Fierens-Gevaert. Brussels (Van Oest). 10s.

⁴ *Album de l'Art Ancien au pays de Liège*, publié sous le patronage du Comité Exécutif de l'Exposition Universelle de Liège 1905, par M. G. Terme, Conservateur du Palais de l'Art Ancien. Liège (Bénard).

in the Liège district. It is designed to be arranged as the owner pleases, or to be used with the "Catalogue raisonné", in the latter case rather ineffectively, since the parts of a single object are illustrated in different portfolios. The prints, in *héliotypie*, are quite good enough for purposes of comparison, and the most important objects, such as the *chasses* of S. Hadelin at Visé, of S. Remaclus at Stavelot, of SS. Oda and George at Amay and of "S. Mark" at Huy, and the florid bust of S. Lambert in the cathedral of Liège are illustrated from all points of view and in detail. It is a pity that the Committee of Selection devoted so much space to "Mobilier" and "Orfèvrerie", for the greater part of the furniture, especially, is merely formed on French models with scarcely perceptible local modifications. There are fine pieces, but more interesting to the owners than to anyone else. However, some 200 plates remain of sufficient general interest to make the three portfolios well worth having. "Album *, Mobilier et Sculptures", and "Album ** Orfèvrerie, Dinanderie et Ivoires", reach me in covers of a different form from "Album" *tout court*, which is by far the most convenient for use. The covers of * and ** have the old-fashioned pinching backs, which are very difficult to force the plates into, preserve them badly, and let them escape easily during use or carriage.

The "Oesterreichische Kunstschaetze",⁵ now completing its third year, deserves to be better known in England. Earlier numbers have already been noticed here [Vol. xix, pp. 178, 305; Vol. xx, p. 242]. It is produced very conveniently for comparative study, the leaves being entirely loose. The notes, mostly by the editor, are confined, as they ought to be, to essentials, the history of the paintings and precise description of the colour. They are generally very brief, but a striking death-portrait of Maximilian I by the Master A.A., 1519, is annotated by two very interesting pages comparing and illustrating it with other examples. Dr. Max Glass contributes the notes to Heft 2, which contains nothing but portraits ranging from Bernardino Campi down to Friedrich Amerling. For the history of art the early characteristic provincial schools within the Empire, such as the 15th-century Styrian and Carinthian (Plates 1-5, Heft 1) are by far the most interesting. The later "Great Masters", and the small, are broad-cast over Europe, and accessible in monographs everywhere. However, reproductions of fine originals in private collections, and, as regards portraiture in itself, family portraits—of the Metternichs, for instance—are also welcome.

Six parts of this year's special winter number of "The Studio" are promised, and the first three

⁵ *Oesterreichische Kunstschaetze*, mit Unterstützung des K.k. Ministeriums für Kultus und Unterricht, herausgegeben von Wilhelm Suida;—Hefte 1, 2 & 3, 4. Wien (Löwy) jährlich 10 Hefte, K60.

that have appeared⁶ do not equal the excellent winter number on Corot and Millet which was issued from the same source in 1902. It is a pity that the present publication is to include nothing but the master's latest work. Surely it is important that students, for whom I suppose this work is for the most part intended, should learn by example not only how Corot ended but also how he began? Mr. Thomson emphasizes the fact that his early work was most carefully finished as to detail, and that, like Turner and Constable, Velazquez and Rembrandt, without this attention to detail Corot would not have gained the breadth and power that distinguished his later paintings; all the more reason for including an example or two of it here. So far, the coloured reproductions are singularly unequal. The most successful are *Les Danscours de Castel Gandolfo* (Pl. 1), *The Fisherman's Hut* (Pl. 2) and *The Bent Tree* (Pl. 15), both bequeathed to the

⁶ *The Landscapes of Corot*. Thirty plates in facsimile colours. Text by D. Croal Thomson. Parts I, II, III ("The Studio"). 2s. 6d. each part.

NOTES

RODIN'S "THE BURGHERS OF CALAIS".—The decision of the First Commissioner of Works, referred to here in December, concerning the placing of Monsieur Rodin's famous group, incidentally suggests the question whether an artist's choice of a site for his work should be final, or how far a donor's wishes may be allowed to modify it. But in the present instance it is by no means clear that the great sculptor has chosen the site for *The Burghers of Calais* or has been given a proper opportunity of doing so. Some little time ago the National Art-Collections Fund acquired one of the original versions of the group and offered it as a gift to the nation. The offer was accepted by the First Commissioner, who promised to provide a suitable site. It was understood that the group was not to be interned in a museum as a mere specimen, but was to stand in the open, a great work of art adorning a public place of this great city. In the spring of last year (1913) Monsieur Rodin accepted an invitation from the Committee of the National Art-Collections Fund, endorsed by Earl Beauchamp, as First Commissioner, to inspect sites, for it was known that Monsieur Rodin had severely criticized the site at Calais chosen for the same group there after it had been erected, and he has recently shown great taste and judgment in his choice of the site for his *Victor Hugo* in the Palais Royal garden. The first suggestion made after the National Art-Collections Fund presented the group was that a suitable site might be found in the gardens between the Victoria Tower and Lambeth Bridge. Various other places had been proposed, but the Office of Works decided that the garden was the best available. On the invitation of the First

National Gallery by Mr. George Salting, and *Joinville sur Marne* (Pl. 9). This last is, perhaps, the best and most faithful to the original. *La Rafale: Un Coup de Vent* (Pl. 3) and *Les Bords du Grand Lac de Ville d'Array* (Pl. 7) are distinctly poor in colour and tone: simple carbon photographic prints or photogravures would give a better idea of the originals.

Mr. J. S. McLennan, of Montreal, has had reproduced by Mr. Donald Macbeth, and in one instance by Mr. Frederick Hollyer, with the most elaborate care, 20 water colour and pencil drawings by his wife the late Mrs. Louise Ruggles McLennan, an artist well known in Montreal. The method of reproduction employed is well suited to the media, and the drawings do the reproducers' skill very great credit. The plates are enclosed in a well-made block portfolio. Twenty-six sets have been printed, and the one sent to this magazine will, according to Mr. McLennan's wishes, be presented to the print room of the British Museum.

Commissioner, Monsieur Rodin inspected the garden, and, failing the site which he preferred, expressed himself satisfied that the group should be placed so that the Victoria Tower should form an architectural background. He did not, however, see the model *in situ*, and has stated that he would prefer the site originally offered him, near the bridge, at the other end of the garden. Moreover, it also seems doubtful whether he really approves the design of the pedestal, provided by the Office of Works, on which the group is to stand. The Committee of the National Art-Collections Fund was not informed of the precise spot selected until a few weeks ago, when it was invited to meet Mr. Earle, the Secretary to the Office of Works, to inspect the model erected in the garden on a base (also in model) stated to have been approved by Monsieur Rodin. The Committee was unanimous in preferring a more central site in the garden, and particularly in condemning the one chosen, which is close under the Victoria Tower. The Committee also severely criticized the height and certain features of the base. It is unnecessary to enter here into the details of the Committee's objections, but it considered them so well founded that it requested the First Commissioner to reconsider his decision, and on his expressing himself unable to do so, at any rate for the present, the Committee entered a public protest, on the ground that the group could not be seen properly on the site and at the elevation chosen, and decline all further responsibility. This is evidently a case where the donor's voice should be heard, not to modify the mature decision of the artist, but to ensure such decision receiving the fullest consideration. Does the Commissioner of Works

Notes

propose to go to the expense of building up the base and setting the sculpture on the top of it under the Victoria tower, temporarily, and then removing it elsewhere, if the result proves as displeasing to the artist as to the donor and the public? The obvious course is for Monsieur Rodin to be invited to meet the Committee with the Office in the garden, to see the model placed under the tower and also on the site preferred by the Committee, to inspect the design of the base, and to express his opinion to the Committee and the Office. It will then be clear whether there is any divergence of opinion at all between the artist and the donor, and the Office of Works may avoid another superfluous Folly.

It has been announced that Sir Walter Armstrong has resigned the office of Director of the National Gallery of Ireland, which he has held for the past twenty-one years. As a successor to Mr. Doyle, Sir Walter has more than maintained the position of the Dublin Gallery in the world of art. As a writer on art, Sir Walter has been rather less active than formerly, but it is to be hoped that relief from official duties will give him more time to continue the critical studies which have already given him a high reputation as an expert.

ITALIAN PERIODICALS

BOLLETTINO D'ARTE DEL MINISTERO. June, 1913.—Under "Note d'Arte" DR. CORRADO RICCI deals with some interesting subjects: ascribes to Piero della Francesca two much-injured frescoes (*S. Christopher* and *S. Sebastian*) recently removed from the desecrated church of S. Andrea at Ferrara and placed in the gallery—recalls the fact that this church once belonged to the Augustinians, for whom, according to Vasari, Piero executed frescoes (he is known to have been at Ferrara, c. 1451-52)—and suggests that a well-known profile portrait of a youth, a drawing in the Louvre ascribed to Leonardo, is a preparatory sketch for the portrait of a musician in the Ambrosiana which has lately been attributed to Leonardo by Beltrami, Cavenaghi and Liphart. As to the identity of the person represented he observes that an examination of all existing MSS. by Gaffurio and Francesco da Milano, the two most celebrated musicians at the court of Milan at the end of the 15th century, as well as of those of other musicians who flourished at Milan at that date, might lead to the identification of the musical notation on the sheet held by this figure. Under the title "Un palinsesto sconosciuto di Federico Barocci", DR. COLASANTI publishes for the first time a *Presepio* by Barocci belonging to Signor Mengarini in Rome, painted over another version which closely resembles the allied compositions in the Ambrosiana and the Prado; these last are both accepted by the writer as originals of Barocci, but neither can be identified with the picture painted for Simonetto Anastagi, which Bellori wrongly called a *Presepio*, though it was in reality a *Rest on the Flight into Egypt*, being mentioned as such in a letter written by Barocci himself. A drawing in the Uffizi is shown to be the first idea for the composition in the Mengarini collection, and not for the Madrid picture, as had been conjectured by Schmarsow. Other articles entitled: "Per la riedificazione di Messina"; "Intorno ad un prezioso trittichetto e ad alcuni altri dipinti di scuola bizantina", in the museum at Syracuse; and "Antica tazza di vetro con figure e fregi d'oro", found in the province of Reggio Calabria in 1904 (in one of the eighteen tombs discovered on the property of Sig. Cananzi) and acquired by the Minister of Public Instruction for the national collections. A note states that the altar-piece by Barocci recently acquired by the government and placed in the gallery at Urbino ("Bollettino" 1912, pp. 341, 408) is now proved to be the picture formerly in

ILLUSTRATED CATALOGUES OF AUCTIONS IN JANUARY

SOTHEBYS will sell (19-21 Jan.) a collection of Greek civic and regal coins in gold, electrum, silver and bronze, with a few pieces of Judea, Bactria and the Ptolemaic dynasty of Egypt. Almost every coin is illustrated in the 11 plates. The same firm will sell (22-23 Jan.) a collection of English gold, silver and copper coins of the reign of Charles I, with a few medals of the same period. Both collections belong to Mr. Cumberland Clark, F.R.G.S. The illustrated catalogue (1s. 6d.) contains 14 plates with reproductions of all the principal lots. Sothebys will also sell (28-30 Jan.) a valuable and interesting library formed during 40 years by Mr. John Pearson, of which the first part was sold a few months ago. The catalogue (3s. 6d.) contains facsimile reproductions of early bindings, one being in highly decorated morocco, contemporary with the book, a first, or at any rate, an extremely early edition of the "Eikon Basilike", 1648. Another facsimile illustrates the early 13th-century binding in black morocco stamped in gilt from a 15th-century missal with 31 painted miniatures and 15 decorated borders. A facsimile of two leaves is given in photogravure. A collection of 33 original colour drawings by Rowlandson is also included.

the church of S. Agostino, at Cagli, which was sold in 1825 in spite of strenuous opposition.

July.—DR. MARIANI illustrates the bronze statuette discovered at Sutri in 1912 and now in the Museo Nazionale Romano, which he considers to be Græco-Roman. DR. MUÑOZ begins a series of papers on works of art in the province of Rome, in this first article dealing with those at Anguillara Sabazia (frescoes, church of S. Francis), S. Martino al Cimino, Trevignano Romano, and other places. DR. VALENTINI has a note on two polyptychs in the Museum at Lecce (Apulia), one by Jacobello del Fiore of 1420, the other of the school of the Vivarini. Under "Notizie" an account is given of the inauguration at Urbino, on 25th May last, of the Galleria Nazionale Marchegiana, on the occasion of the third centenary of the death of Federico Barocci and the unveiling of a bust of the artist by the sculptor, Gallo.

August.—DR. DE NICOLA reproduces Donatello's *S. Giovannino Martelli*, now in the National Museum at Florence, and the magnificent coat of arms of the Martelli family, also by Donatello, which up to 1799 was still on the outside of their palace in Florence. DR. RICCI, continuing his "Note d'Arte", deals with the following subjects: (1) The "Catino di Pilato", so-called, which stands in the Cortile di Pilato in S. Stefano at Bologna; he contends that it is not of the 8th century, as usually assumed, but is a reproduction of the 16th century, or at all events was worked over at that date, and from this point of view undue importance has been given to the much-discussed inscription which the copyist was probably unable to decipher and transcribed incorrectly; (2) Domenico Tibaldi's first project for the adornment of the doorway of the Palazzo Pubblico, a drawing in the Naples Museum. Tibaldi's work on the doorway was executed c. 1580; (3) the use of the cross in mosaic pavements in early Christian times. Notwithstanding the decrees forbidding that the sacred emblem should ever be placed where it would be trodden under foot, the writer is able to cite innumerable examples proving that, in spite of what archæologists have asserted to the contrary, the cross was constantly used for the decoration of pavements. DR. MUÑOZ, continuing his "Monumenti d'arte della Provincia Romana", deals with Viterbo, and reproduces some works by Antonio del Massaro called il Pastura—the chief painter, after Lorenzo di Giacomo, of the school of Viterbo—and

his followers. Under "Notizie" is reproduced a lunette fresco in a private house at Ponte Pattoli in the province of Perugia, dated 1501.

September.—In his "Note" DR. RICCI ascribes to El Greco a small picture in the Gallery at Bergamo, once attributed to Titian, and reproduces a good picture of the *Madonna and Saints*, with S. Carlo Borromeo (acquired in 1912 for the Uffizi from a private collection at Lucca), by G. B. Crespi called il Cerano, one of the principal Lombard painters of the late 16th century; by its former owner it was thought to be by Van Dyck. DR. FILIPPINI writes on Francesco Cossa as a sculptor and suggests that the figure of Domenico Garganelli on his tomb—once in the chapel of this family in the Church of S. Pietro at Bologna, and now in the Museo Civico—is by this master, though it is usually ascribed to Nicolò dell' Arca or to Francesco di Simone. Garganelli, who is known to have been the friend and patron of Cossa, died in 1478, a year after the artist, the statue (if by Cossa) must therefore have been executed in the life-time of Garganelli, a not unusual custom at this period. DR. DEI VITA referring to his discovery of a fresco of *Augustus and the Sibyl* in the Annunziata at Arezzo, identifies it with one described by Vasari as the work of Nicolò Soggi, completed before March, 1528. According to Vasari, the donor, Girolamo Basci, was portrayed as *Augustus* and Soggi's assistant Domenico Giuntalodi was also introduced. DR. PAPINI in "Pitture inedite del Sodoma e del Beccafumi" believes that he has identified a *Procession to Calvary* in S. Maria Maggiore, Rome (Sala del Capitolo annexed to the sacristy of the Borghese Chapel), with a picture once in the palace of Cardinal Salviati on the Lungara, which eventually passed by inheritance into the Borghese family. The work is in part by Sodoma; its connexion with the master's composition of 1515-17 at Chateau Beauregard (Lake of Geneva), an old copy of which exists at Genoa, is noted. The *tondo* by Beccafumi 1510-15 is also in S. Maria Maggiore and is considered by the writer to be one of his best works. DR. GIANUZZI makes a further contribution to the life and work of the sculptor, architect and engineer, Marino di Marco Cedrini of Venice; believes him to have been the author of the door of S. Maria della Misericordia at Ancona, and of the door of the Cathedral of Forlì, both of which he reproduces. Under "Notizie" a polemical correspondence between DR. DAVID and DR. SPINAZZOLA on the subject of the marble relief of a rhinoceros in the Naples Museum. As Dr. David has, as is admitted, proved his case that the marble was copied from a drawing by Dürer, further correspondence on the subject seems superfluous.

October.—Articles on "Il Pretorio di Gortona", by DR. PORRO, who in 1912 was entrusted with the direction of the excavations there by the director of the Italian school of archaeology at Athens; and by DR. FIOCCO on the abbey church of S. Maria di Valdeponte (in recent times called Montelabate), near Perugia, the lower church dating from the 8th century, the upper from the 12th; among the frescoes are some good works of the 15th century ascribed by certain writers to Fiorenzo di Lorenzo. A model by Serpotta, in the museum at Trapani, for the bronze equestrian statue of Carlo II, which once stood in the Piazza del Duomo at Messina and disappeared after 1854, is discussed by DR. SORRENTINO. Some writers hold that the statuette at Trapani is a copy of the statue, but the writer is convinced that it is Serpotta's original model, an opinion first expressed by Prof. Salinas when it was in the possession of the Pepoli family, from whom it passed by bequest to the museum at Trapani.

L'ARTE. Fasc. IV. July-August, 1913.—The most important contribution in this number is DR. FIOCCO's first article on Lorenzo and Cristoforo da Lendinara and their school, the writer having discovered many new documents about these artists in the archives at Rovigo. The most celebrated of the family were the two under discussion, but two elder brothers are mentioned in records, one of whom was named Nascimbene. The family name was Canozzi, though in documents the father, Andrea, is also called Zanesin, which probably refers to the fact that the family came originally from Cenesi (in Ferrarese territory, where it would be called Zenecîé), the modern Cenesino. Lorenzo, the elder of the two, best known as a carver and as the inventor of pictorial intarsia, was also a painter of repute, educated in the school of Ferrara. Both brothers were employed by the Este between 1449 and 1453, and at Ferrara the writer surmises they first met with Piero della Francesca. The probability of Lorenzo having executed the *tondo* of S. Gregory in the Ovetari Chapel (Eremitani) at Padua is discussed, though it is admitted

that no works are known which would confirm the attribution on stylistic grounds. Lorenzo was also renowned as a printer, and from his press at Padua was issued the beautiful edition of *Aristotle* 1472-74, the best copy of which is in the library at Ferrara. The attribution to Lorenzo of a miniature at the beginning of the first volume (*Aristotle with his pupils*) is confirmed by the similarity to a miniature bearing Lorenzo's signature in another copy of the *Aristotle* in the British Museum. Concluding article (begun in Fasc. III) on the treasures of mediaeval art in the Cathedral of Veroli. Other papers, entitled: "L'Accademia di pittura e scultura del Settecento",—DR. FOGOLARI; "La Favola di Psiche dipinta da Lodovico Cigoli",—DR. BATTELLI; and "Un gonfalone di Pirro Ligorio a Rieti",—DR. SASSETTI.

Fasc. V. September-October.—Concluding article on the Lendinara; Cristoforo's intarsia work for the cathedrals of Parma, Modena, Lucca, and other places is discussed. As a painter he is mentioned by a Modenese chronicler; his signed picture of 1482, formerly in the church of SS. Faustino e Giovita at Modena and now in the gallery there, is reproduced. The intarsia work of his son, Bernardino, between 1474 and 1520, and of several of his collaborators, is touched upon. Bartolomeo Poli, who executed the magnificent choir stalls in the Certosa of Pavia from designs of Ambrogio Bergognone, also belonged to a Ferrarese family and was for many years in the workshop of the Canozzi da Lendinara. At the end are printed an appendix of documents and a list of works bearing the signature of the Canozzi. DR. BIANCALE writes on the art of Vittore Ghislandi, whose productivity as an artist was, as is well known, immense. The writer dwells upon the importance of sifting and classifying the vast material, and alludes to some hitherto unknown works in private collections in Bergamesque territory. DR. VIVIANI has a short note on a choral book in S. Pietro, Perugia, with miniatures by Pierantonio di Nicolò da Pozzuolo. DR. FOGOLARI concludes his article on the Venetian Academy in the 18th century, and DR. PAPINI, in a note entitled "La costruzione del Duomo di Pistoia", maintains that the opinion regarding the building which he holds in common with Rohault de Fleury, Venturi, and others is correct, and refutes Prof. Supino's views as expressed in a paper read by him before the R. Accademia delle Scienze dell'Istituto di Bologna in February, 1913, and recently published.

Fasc. VI. December.—New documentary notices of Piero della Francesca from the archives of San Sepolcro, are published by the lady who adopts the pseudonym of EVELYN. A notice of 1474 proves that at that date the master must have painted a chapel in the Badia (the present cathedral), at San Sepolcro; as early as 1442 Piero is shown to have occupied a prominent position there, being a member of the "Consiglio del Popolo", a body which administered the affairs of the Commune. The name of a local painter, Antonio d'Anghiari, is rescued from oblivion; an entry of 1436 speaks of him as working with Ottaviano da Gubbio, and he was painting at S. Sepolcro in 1444-48, a period when Piero was also there, painting his *Madonna della Misericordia*, in the predella of which the writer discerns the influence of Ottaviano. PROF. MIAGOSTOVICH, of Sebenico, contributes new documents concerning Giorgio Schiavone, completing Dr. Lazzarini's researches in the Paduan archives. In these entries the painter's name is always registered as Giorgio (and not Gregorio), his surname is Chiulinovich, and his death occurred between 1504-1505. DR. FIOCCO, in an article on Fra Bartolomeo's *Pietà* (Pitti), comes to the conclusion that this picture is certainly identical with the altar-piece once in S. Jacopo tra Fossi (Florence) mentioned under the name of Bugiardini by Vasari and Bocchi; he upholds the theory of Crowe and Cavalcaselle that the SS. *Peter and Paul* which formed part of the altar-piece in Vasari's day were by Bugiardini but were subsequently obliterated as out of harmony with the rest of the composition. A good copy of the altar-piece, answering to Vasari's description (though the presence of the Madonna is ignored), is in the collection of Signor Brusa, Rome. The influence exercised by Fra Bartolomeo's composition was considerable, and many versions (paintings and drawings) are referred to. Other papers on: Carlo Francesco Dotti, the Bolognese architect (fl. 1709-1757),—DR. FORATTI; on Mattia Preti and his works, a catalogue of which is given at the end of the article,—DR. MITIDIERI; and on two ivories in the National Museum, Florence, which the writer, DR. GIGLIOLI, has identified as the work of Stockamer of Nuremberg, executed in 1668 for Cardinal Leopoldo de' Medici. The documents,

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which have enabled the writer to identify these works and to throw light on the history of this German sculptor then living in Rome, are published. The Neapolitan codex "Balnea Puteolana" (early 14th century), which was acquired at the sale of the George Dunn Library in February, 1913, by Sig. De Marinis of Florence, is discussed and illustrated by DR. D'ANCONA.

FELIX RAVENNA. No. 10, April, 1913.—Continuation of DR. BERNICOLI's "Arte e Artisti in Ravenna"—documentary notices of sculptors of the 12th, 14th, and 15th centuries. DR. CORRADO RICCI writes on Guido Reni at Ravenna and reproduces several of his paintings there. Other articles entitled: "Le epigrafi greche del sarcofago di C. Sosio Giuliano a Ravenna",—DR. SANTI MURATORI; "A proposito di un rilievo greco-romano conservato a Ravenna",—DR. HANS MAURER; and "Il sacello primitivo di San Vitale",—DR. GEROLA.

No. 11, July.—In this instalment of "Arte e Artisti", sculptors of Milan and Como working at Ravenna are dealt with, including the Frisoni, who came originally from Campione and were descendants of Marco Frisone, one of the first architects of the Cathedral at Milan, and entries are printed bearing upon S. Maria in Porto and the so-called "loggetta lombardesca". DR. GEROLA gives a list of the not very important silver consular coins discovered this year near Cervia and concludes his article on San Vitale; and DR. RICCI, in an open letter to him, contributes further information on this church dealing especially with the high altar and with the altar of San Vitale. DR. MURATORI concludes his article begun in the previous number.

FAENZA. Fasc. IV, October-December, 1913, contains the following articles: "Marche di fabbrica",—DR. GAETANO BALLARDINI; "La 'Pavona' cristiana e la 'Pavona' di Galeotto Manfredi",—DR. STROCCHI; "La renaissance du grès wallon: Willem Delsaux à l'Escarboucle",—(Unsigned); and "Ancora dei graffiti di Treviso",—G. B. The useful appendix of documents, to which all who may have unpublished notices to communicate are invited to contribute, contains records of potters at Ripatransone in the 16th century, and at Ascoli Piceno in the 15th, contributed by DR. GRIGIONI.

RASSEGNA D'ARTE. June, 1913.—SIG.^{RA}. DE SCHEGEL contributes a useful illustrated summary (to be continued) of the work of Andrea Solario. DR. GELLI in an article entitled "Gli Statuti della Università degli Spadari e dei Lanzari di Milano" reproduces some beautiful examples of Milanese armourer's work of the 15th century. An unknown altar-piece by Giovanni Massone of Alessandria, in an Oratory at S. Giulia di Centaurea, near Lavagna, is reproduced by Sig.^{RA}. Bianchi, a work executed by this artist in 1500, according to a document discovered by Alizieri. The subject represented, *Il Volto Santo*, is rarely met with, and the writer has done well to draw attention to it; though ignored by the most recent students of Massone, it is (according to Sig.^{RA}. Bianchi) one of his best works. MR. MASON PERKINS reproduces a *cassone* panel in the Museum at Boston which he ascribes, with Mr. Berenson and others, to Jacopo del Sellajo. The "Cronaca" contains the following notes: on a 14th-century statuette (painted wood) of the Umbrian school, recently acquired for the Bargello; on a portrait of Luther by Lucas Cranach the Younger of c. 1540, discovered in the Wartburg; on Sebastiano del Piombo's portrait of Giulia Gonzaga, which is said to be in a private collection in Paris; on a signed work by Paolo Farinati, dated 1584, at Padenghe in the province of Brescia; and on drawings by Old Masters in the Museo Civico at Reggio Emilia.

July.—Concluding article on the work of Solario. The Pietà in the collection of Lord Kinnaird is reproduced. DR. MARANGONI has a note on frescoes in the Church of S. Michael at Candia Lomellina, commissioned in 1586 from Pier Francesco, a son of Bernardino Lanino, though not executed by him but by his brother Girolamo in 1589, according to the signature on one of the frescoes. The writer reproduces frescoes from the same church (Cappella del Rosario) signed and dated 1593 by Guglielmo Caccia known as Moncalvo, a follower of B. Lanino. Other articles on paintings in the church of S. Lorenzo at Selva di Cadore by DR. FROVA (a recognized authority on Cadorine art and architecture), and on quattrocento art at Castel di Sangro (Abruzzi) by DR. FIOTTO; the bas-reliefs formerly in Casa Patini, which are of great importance for the history of Abruzzese sculpture, are touched upon and ascribed to an artist of the school of Nicola da Guardiagrele, possibly Amico di Bartolomeo, a master whose merits are commemorated in an inscription of 1422 in the Church of S. Maria Assunta at Castel di Sangro; the writer suggests his name for other works still existing there, in-

cluding a bronze medal with busts of the *Saviour* and the *Madonna*, inscribed respectively *Salvator Mundi* and *Regina Cæli*. DR. BERNARDINI reproduces a fresco, recently restored, in the Church of the Annunciation on the Via Ardentina, near Rome.

August.—MR. MASON PERKINS reproduces a number of little-known or unpublished works by Sienese artists in his own collection at Lastra a Signa, in America, and elsewhere. The remainder of this number is devoted to the discussion of works of art at Reggio Emilia, *i.e.*: an ivory crucifix now in the Seminario, the work of Prospero Spani called *il Clementi*, by DR. SILIPRANDI; the recumbent statues of *Adam and Eve* also by Spani, in the cathedral, in which the influence of Michelangelo is very apparent—the writer, DR. BORETTINI, concurs with Count Malaguzzi in regarding Spani as a pupil, in his early period, of Buonarroti; and the frescoes and oil paintings, respectively, in the churches of the *Madonna della Ghiara* and S. Pietro, by Luca Ferrari (1605-1654), a native of Reggio and a pupil of Guido Reni. Ferrari's portrait of himself in the Uffizi is reproduced. The bust in the museum at Reggio by Spani is identified by CANONICO SACCANI as Lucrezia Malaguzzi (d. circa 1576), the second wife of Gaspare Scaruffi; hitherto it had been erroneously regarded as a portrait of the first wife, Antonia Tacconi. Under "Cronaca", the discovery of several works of art is chronicled, at Ferrara, Florence, Livorno and Tivoli.

September.—DR. DAMI contributes an article (to be continued) on Neroccio di Bartolomeo Landi, and prints in chronological order all notices at present known concerning this artist. Signora Ferrari has a note on drawings by Richard Cosway at Lodi, brought thither by his widow when she returned to Lodi after her husband's death, and acquired by the Commune after 1837. Mr. Horne's important discovery (published in this number) of four panels (now in the Johnson collection, Philadelphia) of the predella of Botticelli's lost altar-piece for the Augustinian nuns of S. Elisabetta and S. Maria Maddalena delle Convertite at Florence has already been fully dealt with by Mr. Borenius in the November number of the *Burlington*.

October.—DR. SCAGLIA, the author of a volume on painting of the Renaissance at Palermo, begins a series of articles on Antonello da Messina and painting in Sicily. DR. DAMI concludes his paper on Neroccio and gives among other illustrations, the altar-piece of Montisi of 1496.

November.—Second article by DR. SCALIA on Antonella da Messina and painting in Sicily. Many new and important notices are given; the master is proved to have been the son of a Giovanni de Antonio, a stone- or marble-mason and a citizen of Messina; the date of Antonello's death as 1479 is confirmed; his son, Jacobello, is shown to have bound himself in February of that year to complete a banner for Randazzo, left unfinished by his father; earlier in the same month Antonello had made his will, and speaks of himself as "infirmus" and "jacens in lecto". A brief chronological summary of his artistic activity is given in a note, and a number of his paintings are reproduced and discussed. DR. MAUCERI has a note on Pietro and Antonello de Saliba; and MR. MASON PERKINS one on an unpublished picture by Bernardo Daddi in the church of S. Martino alla Palma, near Florence. Other articles entitled, "Contributi per la storia dell' arte aretina",—DR. DEI VITA; and "I codici miniati nell' Archivio della Basilica Ambrosiana",—DR. NICODEMI. In the "Cronaca" discoveries are chronicled at Assisi, Florence and Perugia. The beautiful cloisters of Voltorre, near Gaviate, unfortunately almost entirely destroyed by fire in October last, are briefly referred to. The long negotiations regarding the numismatic collections at Milan have at last been concluded, and it is announced that the collection in the Brera is to be amalgamated with that of the Castello.

ARCHIVIO STORICO LOMBARDO. Fasc. XXXVI, 1912. March 1, 1913.—DR. LUZIO concludes his article "Isabella d'Este di fronte a Giulio II", etc., which contains many important documents (begun in Fasc. xxxv). DR. FUMI writes on "La sfida del Duca Galeazzo Maria a Bartolomeo Colleoni", DR. MEZZANOTTE on "La cappella Trivulziana presso la basilica di San Nazaro Maggiore", and DR. BERETTA on the Benedictine monastery of S. Pietro di Cremella. In "Appunti e Notizie", DR. GIULINI contributes new information about the daughters of Bernabò Visconti, Ginevra and Donnina, and about Lucrezia Crivelli, who, after the death of her first husband, Giov. de Monastirolo, appears to have married again late in life Gaspare del Conte, son of Giov. Galeazzo; the same writer also refers to a recent com-

munication by Dr. Segarizzi ("Nuovo Archivio Veneto", No. 87, 1912) concerning Vittorino da Feltre at Mantua, which should not be overlooked by future biographers of that great scholar.

Fasc. XXXVII, May, 1913.—PADRE SAVIO on "La Falsificazione di un libro, episodio della lite per i corpi dei SS. Vittore e Satiro a Milano nel secolo XVII"; a minute investigation into a controversial point of Milanese ecclesiastical history. DR. BISCARO treats of "Il Banco Filippo Borromei e compagni di Londra (1436-1439)". The writer has had access to the archives of the Borromeo family, and this article, full of curious and interesting details, is the first fruits of an examination of the abundant material preserved in these family archives which the writer has been permitted to consult. Under "Varietà" documents of 1462 are published by DR. FUMI which throw light on Francesco Sforza's attitude to Sigismondo Malatesta, and confirm the story of the murder of Polissena by order of her husband Sigismondo, and of his other infamous cruelties. Under "Appunti" DR. BISCARO draws attention to some unpublished Milanese documents concerning Francesco Filelfo, and DR. GIULINI publishes a marriage contract of 1468 referring, he believes, to a projected marriage between Caterina Sforza and Galeotto del Caretto, Marchese del Finale.

Fasc. XXXVIII, August.—DR. LUZIO has a first article on "I Corradi di Gonzaga Signori di Mantova". DR. BISCARO in his concluding article on the Borromeo Bank in London prints a great number of documents, accounts, balance-sheets, etc., and lists of clients of the bank, English and foreign. Under "Varietà" DR. BONETTI publishes records proving the authorship of the shrine of the martyrs SS. Mario and Marta in the Cathedral of Cremona which has been the subject of controversy; the fragments are now incorporated in the two pulpits. The shrine was begun by the Milanese Giov. Antonio de Piatti in 1479 and continued after his death by Amadeo, who completed it in 1482. On the strength of these records the writer seeks to differentiate between the work of Piatti, who was strongly influenced by the Mantegazzi, and that of Amadeo. Under "Appunti", notes on 5th-century inscriptions discovered in the church of S. Vincenzo di Galliano; on Ubertete Visconti and his wife, Soprana, who is wrongly described by Litta as the wife of Giovanni de Prato; and on English merchants at Milan in the second half of the 15th century.

Fasc. XXXIX, November.—DR. LUZIO concludes his article on "I Corradi di Gonzaga" with the publication of a number of documents 13th-15th centuries. In "Una questione fra Pio II e Francesco Sforza per la ventesima sui beni degli ebrei" numerous documents bearing upon the heavy taxation of Jews in the 15th century are published. DR. BISCARO writes on the existence of a Guild at Milan, "Dei quattro martiri coronati", the members of which were sculptors, masons and other stone workers; it had its seat in the Campo Santo of the Cathedral. The earliest record dealing with the corporation is of 1456, but it is probable that it existed at a much earlier date. Among names published in the lists of members appear those of several of the Solari family, and of other well-known sculptors. Under "Appunti", a discovery made some time ago in France is referred to, i.e. of a portrait of Charles d'Amboise signed by Bernardino de' Conti and dated 1500, at Saint Amand de Montrond, Cher (a reproduction of this portrait was given in the January No. of "L'Art et les Artistes"). An article by a Swedish writer, on Leonardo

da Vinci as a student of phonetics, published in a scientific periodical at Christiania, is noted.

MADONNA VERONA. Fasc. 26, April-June, 1913.—DR. AVENA communicates some hitherto unpublished notices concerning the architect Bernardino Brugnoli (d. 1583), a pupil of Michele Sanmichele. A Roman inscription of the 1st century is commented on by DR. LISCA. Two projects for the rebuilding of the campanile of the cathedral at Verona are published with notes, respectively by DON GIUSEPPE TRECCA and SIG. FAGIOLI; and the probability of the original design for this tower having been by Sanmichele is discussed by DR. PACCHIONI. Under the title "Un nuovo frammento delle Costituzioni e dei Canonici Apostolici", DR. SPAGNOLO gives a brief account of Prof. C. H. Turner's discovery of the MS. in the Library at Verona. Under the heading "Dagli Archivi" it is stated that a document discovered at Verona proves that Paolo Veronese bore the *soprannome* "Bazaro". The inventory of the Canossa Gallery, compiled in 1781, is printed and the publication of others is promised: a laudable enterprise which may prove of great use in tracing the provenance of works of art.

Fasc. 27, July-September. This is an interesting number. DR. DA RE publishes documents and notices concerning painters of the Cicogna family; Pierleonardo, Gian Girolamo, and Sebastiano. In a record of 1536 Francesco Torbido is called as a witness in a dispute between Sebastiano and his *garzone*. DR. FIOCCO contributes notes on Veronese painting; some of his suggestions will probably be disputed, such as the attribution to Domenico Morone of the *Adoration of the Magi* (Layard collection) usually accepted as a Gentile Bellini. The landscape in the background of the picture is identified as a portion of the Lago di Garda. Notes on Giovanni Francesco Caroto (with this painter and his brother the writer intends shortly to deal at greater length), the *Lucretia* of the Berlin Gallery, there attributed to Goltzius, while some have ascribed it to a Flemish painter, is assigned to him. The picture is reproduced together with one of the four panels acquired in 1908 for the Uffizi which the writer identified as the shutters of the *Adoration of the Magi* painted for the Hospital of S. Cosimo and mentioned by Vasari. DR. BIADDEGO publishes a document on Alberto di Antonio, of Milan, a 15th-century sculptor living at Verona who was, he believes, the author of certain sculptures at Parma, executed in 1461; further notes on a carver and a painter whose names occur in the same document. DR. MAZZI continues his publication of entries from the Estimi and Anagrafi, dealing with embroiderers, carvers and armourers of the 15th century living at Verona, the greater part of whom came from Milan; among the names occurs that of one woman armourer: "1456 D. Donella armarola q. Berti". DR. AVENA comments on a page of Vasari with reference to a question treated in the preceding number, i.e., "La paternità del Campanile del Duomo di Verona"; deduces that the design was by Sanmichele though the tower was not erected under his direction but under that of an ignorant builder with the result that it cracked and had to be pulled down, and in 1558 Sanmichele made a new model; the tower is therefore to be regarded, historically speaking, as "Sanmicheliano". DR. CIPOLLA throws fresh light upon an early Christian inscription "Domnice. Benemerenti in Pace", etc., originally in the catacombs of S. Helena, in Rome, but in later times removed to a church at Verona. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

COOMARASWAMY (A. K.). The Arts and Crafts of India and Ceylon, containing 125 illustrations. (Foulis, "The World of Art Series".) 6s. net.

If all the writers of this series are as authoritative as the author of this volume, and Professors Baldwin Brown and Flinders Petrie, the authors of two others, it will be very useful. The volumes are well produced, attractive and cheap at their price.

ALASTAIR (43 drawings by). With a note of exclamation by Robert Ross. (Lane.) £2 2s. net.

HODGSON (Mrs. W.). Old English China, with 16 colour plates by Mrs. D. Forsyth, Miss J. Leveson-Gower and the Arts Co., and 64 illustrations from photographs. (Bell.) 25s. net. Grinling Gibbons and his compeers, illustrated by 60 photo-

types of the principal carvings in the churches of S. James's, Piccadilly, and S. Paul's Cathedral, with other illustrations in the text, edited by A. E. Bullock, A.R.I.B.A. (Tiranti.) 32s.

A neat portfolio of clear reproductions, with a list and very brief introduction.

BRIGGS, A.R.I.B.A. (M. S.). Baroque Architecture, with 109 illustrations. (Unwin.) £1 1s.

HUGHES (T.). Dress design, an account of costume for artists and dressmakers, with 35 collotype reproductions, 600 diagrams and designs, and 80 scaled patterns, (Hogg, "The Artistic Crafts Series of Technical Handbooks".) 7s. 6d. net.

BEAUMONT (E. T.). Ancient Memorial Brasses, with 78 illustrations. (Oxford University Press.) 3s. 6d. net.

Publications Received

- Einbanddecken, Elfenbeintaffeln, Miniaturen Schriftproben aus metzer liturgischen Handschriften, 1, Jetzige pariser Handschriften; herausgegeben von L. Weber, 120 Tafeln in Lichtdruck. Metz (Houper), Frankfurt a.M. (Baer). 60 M.
- A West Surrey Sketch-book, 26 drawings by W. Hyde, with an introductory essay by E. Parker, (Oxford University Press.) 4s. 6d. net.
- A nicely produced gift book of reproductions of sketches of the neighbourhood of Guildford, with an appreciation of the local scenery.*
- Stratford-on-Avon: a sketch-book by Gordon Home. (Black, "Sketch-books") 1s. net.
- 24 reproductions from pencil drawings similar to the earlier volumes of this series. The artist wisely dispenses with figures.*
- FFOULKES (C.). Decorative Ironwork from the 11th to the 15th century, with 81 diagrams in the text and 32 plates. (Methuen.) £2 2s. net.
- Visvakarmā: examples of Indian architecture, sculpture, painting, handicraft, chosen by Ananda K. Coomaraswamy, D.Sc. 1st series: 100 examples of Indian sculpture. Part VI (Luzac, for the author), 2s. 6d.
- The January issue will be postponed owing to the editor's absence and a double part issued in April.*
- COLLIGNON (M.). Le Parthénon: l'histoire, l'architecture, et la sculpture. Paris (Hachette), 20 fr.
- MAYER (A. L.). Kleine Velazquez-Studien. München (Delphin), 5 M.
- The Landscapes of Corot, 1796-1875. Text by D. Croal Thomson. Parts II, III ("The Studio"). 2s. 6d. each part.
- See "Recent Reproductions".*
- PESEL (L. F.). Stitches from Eastern Embroideries. Portfolio No. 2. Bradford (Lund). 10s. 6d. net.
- BINYON (L.). Painting in the Far East, an introduction to the history of pictorial art in Asia, especially China and Japan. 2nd ed., revised throughout. (Arnold.) 21s. net.
- DAVIDSON (P. W.). Educational Metalcraft. With a foreword by F. H. Newbery and 378 illustrations. (Longmans.) 4s. 6d. net.
- CLAUSEN (G.), R.A. Royal Academy Lectures on Painting. With 30 illustrations. (Methuen.) 6s. net.
- BOND (F.). An Introduction to English Church Architecture, from the 11th to the 16th century. With 1400 illustrations. 2 vols. (Oxford University Press.) £2 2s. net.
- TIETZE (H.). Die Methode der Kunstgeschichte. Leipzig (Seemann), 12 M.
- OLD ENGLISH COSTUMES. A Sequence of Fashions through the 18th and 19th centuries. Selected from the collection formed by Mr. Talbot Hughes, and presented to the Victoria and Albert Museum by Harrods Ltd. With a preface by Sir Cecil Smith and notes by Philip Gibbs. (Harrods.) 2s. 6d. net.
- AVEBURY (Lord). Prehistoric Times; as illustrated by ancient remains and the manners and customs of modern savages. 7th ed. thoroughly revised and entirely reset. (Williams.) 10s. 6d. net.
- The revision of the present edition was made by the author shortly before his death. He made numerous additions concerning recent discoveries and omitted passages no longer essential, but did not live to correct the proofs. The volume is well produced and clearly printed on a paper which gives good reproductions of the original woodcuts. Some illustrations are improved and many new ones added.*
- LOCKWOOD (L. V.). Colonial Furniture in America with 869 illustrations of representative pieces. New York (Scribner), \$25 net.
- Archiv für Kunstgeschichte, herausgegeben von Detlev Freiherrn von Hadeln, Hermann Voss und Morton Bernath; Lief. II, Taf. 21-40. Leipzig (Seemann). [Quarterly, by subscription, 36 M. per ann.]
- For a note on portfolio I see B.M., vol. XXIII, p. 312.*
- Miniaturen aus Handschriften der Kgl. Hof- und Staatsbibliothek in München, herausgegeben von Dr. Georg Leidinger. Heft. 4, 3 armenische Miniaturen-Handschriften (Cod. armen. 1, 6 and 8) erläutert von Dr. Emil Gratzl. München (Riehn). [Single Heft, 25 M., to subscribers to whole series, 20 M.]
- For references to notices of Hefte 1-3, see B.M., vol. XXIII, p. 365.*
- The descent of the Sun, a cycle of Birth, translated from the original MS. by F. W. Bain, vol. II (P. L. Warner, "The Indian Stories of F. W. Bain in 10 vols."). Edition limited to 500 sets printed on paper; boards £6 net per set; natural-grain parchment, £10 net per set.
- Bernhard Hoetger, der Künstler und sein Werk, text von Georg Biermann. München (Goltz.) 20 M.
- FLITCH (J. E. C.). A Little Journey in Spain. Notes on a Goya Pilgrimage with 8 illustrations after Goya (Richards.) 7s. 6d. net.
- The Canterbury Tales of Geoffrey Chaucer, illustrated with 36 plates after drawings by W. R. Flint; the text of Walter W. Skeat. Vols. II and III. (P. L. Warner, "The Riccardi Press Books") £7 17s. 6d. the set of 3 vols.
- Vol. I was published in June.*
- The Libraries, Museums and Art Galleries Year Book, 1914. Revised, &c., by A. J. Philip. (Paul.)
- What more can be said of a year-book which does not give its price, and in which the National Gallery can be found only with great difficulty, and the National Galleries of Scotland and of Ireland not at all; except that the Director of a well-known London Gallery who resigned four years ago is registered as still in office!*
- The Max Michaelis Gift to the Union of South Africa. Illustrated Catalogue of Flemish and Dutch Paintings, with introductory and biographical notes by T. Martin Wood. 1913. (Clowes.) 1s.
- RUDDER (A. DE). Pieter de Hooch [32 illustrations]. Bruxelles (Van Oest). 3.50 fr., relié 4.50 fr.
- LAFOND (P.). Hieronymus Bosch, son art, son influence, ses disciples [with 109 colotype illustrations]. Bruxelles, (Van Oest). 100 fr. and 250 fr.
- MENDELSON (M.). Das Werk der Dossi, mit 65 Abbildungen. München (Müller).
- PERIODICALS.—Apollon (St. Petersburg). No. 8, 9.—The Arrow, the magazine of the Chelmsford School of Art, Vol. 1, No. 1, Dec.—L'Arte, Dec.—La Bibliofilia, Nov.—Die Christliche Kunst, Jan. to Sept.—Der Cicerone, Heft 22, 23—Gazette des Beaux-Arts, Dec.; with Chronique des Arts, 22 Nov., 6, 13 Dec.—Illustrated London News—Jahrbuch der Kgl. preussischen Kunstsammlungen, Heft 4, Beiheft; mit Amtliche Berichte, Dec.—Journal of the Imperial Arts League, Nov.—The Kokka, Oct.—Die Kunst, Dec.—Monatshefte für Kunstwissenschaft, Dec.—The Month, Dec.—Museum of Fine Arts Bulletin (Boston, U.S.A.), Nov.—Nouvelle Revue Française, Dec.—Onze Kunst, Dec.—Oud Holland, 4^{de} aflev. 1913—Repertorium für Kunstwissenschaft, Dec.—Revue de l'Art, 10 Dec.; with Bulletin de l'Art, 15, 29 Nov., 6, 13 Dec.—Staryé-Gody Oct., Nov.—Studien und Skizzen zur Gemäldeskunde, Dec.—The Studio, Dec.
- PAMPHLETS, REPORTS, &c.—The Order of the Holy Cross (Crutched Friars) in England, by Egerton Beck, M.A., F.S.A. (Scot.) (reprinted from "The Transactions of the Royal Historical Society") 3rd series, vol. VII—Victoria and Albert Museum Catalogues; Department of Engraving &c., Old English pattern books of the metal trades, a descriptive catalogue of the collection in the Museum, illustrated [with 24 plates, text 38 pp.]. (H.M. Stationery Office.) 6d.
- TRADE CATALOGUES, &c.—Ellis, 29 New Bond Street, London, W.; Cat. of choice and valuable books and MSS. No. 150 [with illustrations and a history of Ellis's since 1728].—Rosenthal, Hildesgardstr. 14, München; Kat. 153, Luftschiffahrt, 1503-1913; Kat. 153, Alte und neuere Musik.—Fischer Art Galleries, 467 Fifth Avenue, New York; Collection of paintings by Old Masters of all schools [with 12 illustrations].—Duchess of Sutherland's Cripples Guild, Ltd., 13 New Bond Street, W.; The Shop Beautiful, a book of illustrations of Metal Work wrought by cripple craftsmen.—Basil Dighton, 3 Savile Row, W.; The catalogue of an Exhibition of French Line-Engravings of the late 18th century collected by Mr. Basil Dighton [A very neat catalogue of 88 single engravings or sets, with 20 clear illustrations.].—Gilhofer u. Ranschburg, Bognergasse 2, Wien I; Kat. 115, Kunstbibliothek Karl Giehlow.—Bruckmann, München; Gesamt-Verzeichnis von Bruckmanns Pigmentdrucken nach Werken der klassischen Malerei vom 13 bis 19 Jahrhundert, &c., 2^{te} Aufl., 1 M.—Batsford, 94 High Holborn, London; A Catalogue of prints of views in Rome and Paestum, by G. B. Piranesi, with an introduction and 19 illustrations.



SCHOOL OF LORENZO MONACO. MR. R. H. BENSON'S COLLECTION.



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TWO ANGELS MAKING MUSIC

BY TANCRED BORENIUS

THE charming picture of two angel-musicians, reproduced by kind permission of the owner, Mr. R. H. Benson [PLATE], has hitherto, so far as I know, remained unmentioned in art literature. Originally, it no doubt formed part of some larger altar-piece—a *Madonna and Child with Saints* or a *Coronation of the Virgin*—although from the singular completeness of the composition in itself the group does not seem likely to have been cut out of a larger panel. Its known history does not take us far back. It was acquired by the present owner in 1885 from the Bohn collection, where it passed under the name of Orcagna; and at the back is an old MS. label which testifies that in some other collection it bore the number 35 and was given to Taddeo Gaddi. These attributions—dating from a time when the artistic individualities among Giotto's following were still quite obscure—will now hardly need refutation. As a matter of fact, the highly lyrical feeling, the exquisite melodiousness of line, the brilliant and beautifully harmonized colouring and the delicate workmanship point clearly in the direction of Lorenzo Monaco. To ascribe the picture definitely to the master himself would, however, in my opinion, not be advisable, especially in view

of a certain schematism in the drawing of the faces. I am informed that Prof. Suida has verbally suggested that this might be a work by the *Maestro del bambino vispo*—a conventional name given by Prof. Sirén to an anonymous artistic personality under the influence of Lorenzo Monaco which he was the first to distinguish.¹ It seems to me that there is, indeed, considerable evidence in favour of this attribution. The facial types, with the characteristic long, straight noses, are such as the master in question frequently reproduces; the drawing of the hands is like him too; and the pattern of the carpet is line for line identical with that occurring in the noble picture by this artist in the gallery at Bonn. An objection which might be raised to the name of the *Maestro del bambino vispo* is that the style is really closer to Lorenzo Monaco than is usually the case with that master, who cannot by any means be classified as an imitator of Lorenzo Monaco pure and simple. Personally I do not, however, feel, in the presence of the other evidence, that this objection need rule him out.

¹ Compare Sirén in *L'Arte*, Vol. VII (1904), p. 347, &c., and more recently (in Swedish) in *Finska Konst-föreningens matrikel för 1912, à propos* of the acquisition of an important work by the master for the Gallery at Helsingfors.

"CREDO" TAPESTRIES

BY D. T. B. WOOD

THE spirit of adventure which urges the seaman over uncharted oceans in search of traditional lands stirs with equal force the archæologist who seeks an object hitherto unknown except by name.

In the earliest 14th-century records of tapestries to be found in England, France and Burgundy entries of "Credo" panels occur. They persist as late as the beginning of the 16th century, and there are in many cases, as appears below, slight indications of the nature of the designs. Though Barbier de Montault in 1879 described three of the tapestries mentioned below as "le Credo en action",¹ I believe I am right in asserting that till recently no systematic attempt has been made to identify existing tapestries of this type. I have even been asked if the term was an invention. In the spring of 1911, when engaged on quite other researches, I had the good fortune to recognize as "Credo" tapestries a well-known panel in the Boston Museum of Fine Arts, and other smaller pieces in the collection of M. Fernand Schutz in Paris. On a subsequent visit to Paris in November, 1911, I saw at M. Jacques Seligmann's and recognized as a "Credo" tapestry the piece purchased by the late Mr. J. Pierpont Morgan, and

ably described by M. Seymour de Ricci in the catalogue of the exhibition of Mr. Pierpont Morgan's tapestries in Paris in 1912. Enough examples have now been accumulated to make it worth while to tabulate the results and to enable investigators and owners to discover more such pieces, buried perhaps under such indistinctive titles as *Scenes from the Life of Christ*, *Scenes from the Passion*, &c. One such panel, hitherto quite unnoted, has been unearthed at Rome within the last month. It is probably safe to say that any piece which has pairs of apostles and prophets with their appropriate clauses and prophecies is of this nature: for the "divisio symboli" in which the allotment is made was a commonplace of mediæval literature, even in its errors of attribution, right up to the Renaissance. An attempt has been made at the same time to throw light upon the designs of the tapestries by collecting illustrations of the Credo in other forms of art. This, too, it may be hoped, will direct the attention of others to many little-known or unrecorded examples in illumination, painting, glass or sculpture, of which the writer is unaware. In the present article they will only be referred to; a second article dealing with the Credo in other arts

² See for a convenient list Rev. J. G. Joyce's *The Fairford Windows*, p. 48, note, &c.

¹ *Tapisseries conservées à Rome*, p. 25.

“Credo” Tapestries

will appear shortly. If it is necessary to rebut any charge of invention, the following extracts, some of which have already been collected and printed by M. Seymour de Ricci, will make clear to the reader the existence of such tapestries, and prepare the way for a detailed description of extant pieces.

In 1386 Philippe de Baumez of Paris supplied to Philippe le Hardi, duke of Burgundy, “l’histoire du Credo”.³ The same piece apparently is described in the inventory of the same Philippe le Hardi in 1404 as “ung autre tappis . . . du Credo et des Prophètes”: and apparently yet again in the inventory of his successor Philippe le Bon in 1420 in still greater detail as “ung tapis . . . du Credo fait d’ymages d’Apóstres et Prophètes . . . ou quel tapiz est escript es rolleaux que tiennent les diz Apóstres tout le Credo et prophesies es roolles que tiennent les diz Prophètes”.⁴

About the year 1395 Louis, duke of Orleans, ordered from Jacques Dourdin of Paris three tapestries, “dont les deux sont de l’ystoire du Credo à doze prophètes et doze apostres”.⁵ These can hardly be the two mentioned in the duke’s inventory as “deux autre grans vieulx tappis . . . de la devise de la grant credo et de la petite”.⁶ They may, however, very possibly correspond with the two pieces belonging to his wife, Valentine de Visconti, at her death in 1408, “ung des tappis des Credo” and “un grant tappis . . . de l’istoire du grant Credo”,⁷ and with the “grand Credo et petit Credo” of her son Charles, duke of Orleans, in 1427.⁸ This latter inventory contains also on the same page a panel with the curious title “le Jugement, a six ymaiges d’apostres, une partie de la Credo dessoubz chacun apostre”, most probably a “Credo” tapestry commencing with “Credo in Deum” and ending with “Inde venturus est iudicare vivos et mortuos”. John, duke of Berry, also possessed at his death in 1416 “un autre tappis nommé le Tappis du petit Credo” and “un autre tappis nommé le Tappis du grant Credo”.⁹ A few years later, in 1422, among the tapestries of Henry V of England occurs “1 autre pece d’Arras d’or des Apostres qui commence en istorie *Credo in Spiritum Sanctum*”; and again “1 pece d’Arras d’or qui commence en istorie *Credo in Deum* le premier article y mist”;¹⁰ and the same two pieces with the same description are recorded among the tapestries of Henry VI.¹¹ They no doubt each contained, as

the tapestry of Charles, duke of Orleans, mentioned above, half the clauses of the Credo. At the extreme end of the 15th century Pope Alexander VI had “unus magnus pannus cum historia Credo”.¹² The “riche tapisserie où il avoit les douze Apostres figuréz, les douze Prophètes” at the lying-in-state of Peter, duke of Bourbon, in 1503 may quite well have been of the “Credo” type.¹³ And in conclusion, in the inventory of Margaret of Austria, Governess of the Netherlands, at Malines in 1523, are “trois pièces du Credo belles et riches, où il y a de l’or et de la soye, qui sont venuez d’Espagne”,¹⁴ which were, according to a note, bequeathed to her niece, the queen of Hungary.

It is abundantly clear from the above extracts that the Credo was a common subject; the existing examples group themselves conveniently under five heads.

1. Large panels, each comprising three or four clauses of the Credo; each clause illustrated by an appropriate scene, accompanied at the base by apostles and prophets in pairs, each with their proper scrolls. Of panels of this type there is a splendid example in the Vatican (A), and another fine panel in the Boston Museum of Fine Arts (B).
2. Similar panels, with allegorical figures in the scenes and a much more elaborate and less regular arrangement of illustrative groups. Of this type there are five examples in the piece which was at Toledo in 1890 (A), the two which were at the Vatican in 1855 (B, C), and the two interesting fragments still in the possession of M. Fernand Schutz at Paris (D, E).
3. Single panels illustrating one clause with a series of appropriate scenes, including many allegorical figures and subjects and a single pair of apostles and prophets. These may perhaps be fairly claimed as “Credo” tapestries, though the only examples known to the writer, one still in the possession of M. Fernand Schutz at Paris (A), and one which was at Rome in 1855 (B), are of the Creation, *Credo in Deum omnipotentem creatorem celi et terre*, and the Judgment, *Inde venturus est iudicare vivos et mortuos*.
4. A single square panel, with fifteen scenes arranged in three rows of five scenes without apostles and prophets or even clauses and prophecies, but following clause by clause the whole Credo. The piece purchased by Mr. Pierpont Morgan in 1912 is the only known example.
5. Single figures of apostles and prophets, with clauses and prophecies, which may be compared with the beautiful figures in pairs in Queen Mary’s Psalter¹⁵ early in the 14th century, and the separate figures in the church windows of Drayton Beauchamp and Fairford in the 15th and early 16th centuries. No example of this kind seems to be extant in true tapestry, but it is perhaps fair to include the three “toiles peintes” at Reims (A, B, C), in which each apostle proclaims his clause in six lines of French verse. It is unfortunate that the 14th-century tapestries of the apostles in the choir of the church of S. Laurence at Nuremberg have inscriptions in German, which appear to have no relation to the Credo.

A careful description will now be given of each separate piece under the above five heads, which, with the accompanying plates, will it is hoped make the details of the design perfectly clear, and form a basis of comparison in case research reveals any others.

¹² Barbier de Montault, *Tapisseries conservées à Rome*, p. 25.

¹³ *Ceremonial de France*, par Théodore Godefroy, Paris, 1519, p. 72.

¹⁴ *Inventaire des tapisseries, &c., de Marguerite d’Autriche*, Bulletin de la Commission royale d’histoire de Belgique, Série III, tom. XII (1871), p. 123.

¹⁵ British Museum, Royal MS. 2, B. VII, ff. 69b, 70.

³ *Comptes originaux des Ducs de Bourgogne à Dijon aux Archives de la Côte d’Or*, B. 1465, p. 65.

⁴ Pinchart, *Histoire Générale de la Tapisserie*, pp. 15, 24.

⁵ British Museum, Add. Charters, 2721, 2726.

⁶ British Museum, Add. MS. 11542, p. 15.

⁷ British Museum, Egerton MS. 1639, pp. 31 b, 33.

⁸ Laborde, *Ducs de Bourgogne*, Vol. 3, p. 300.

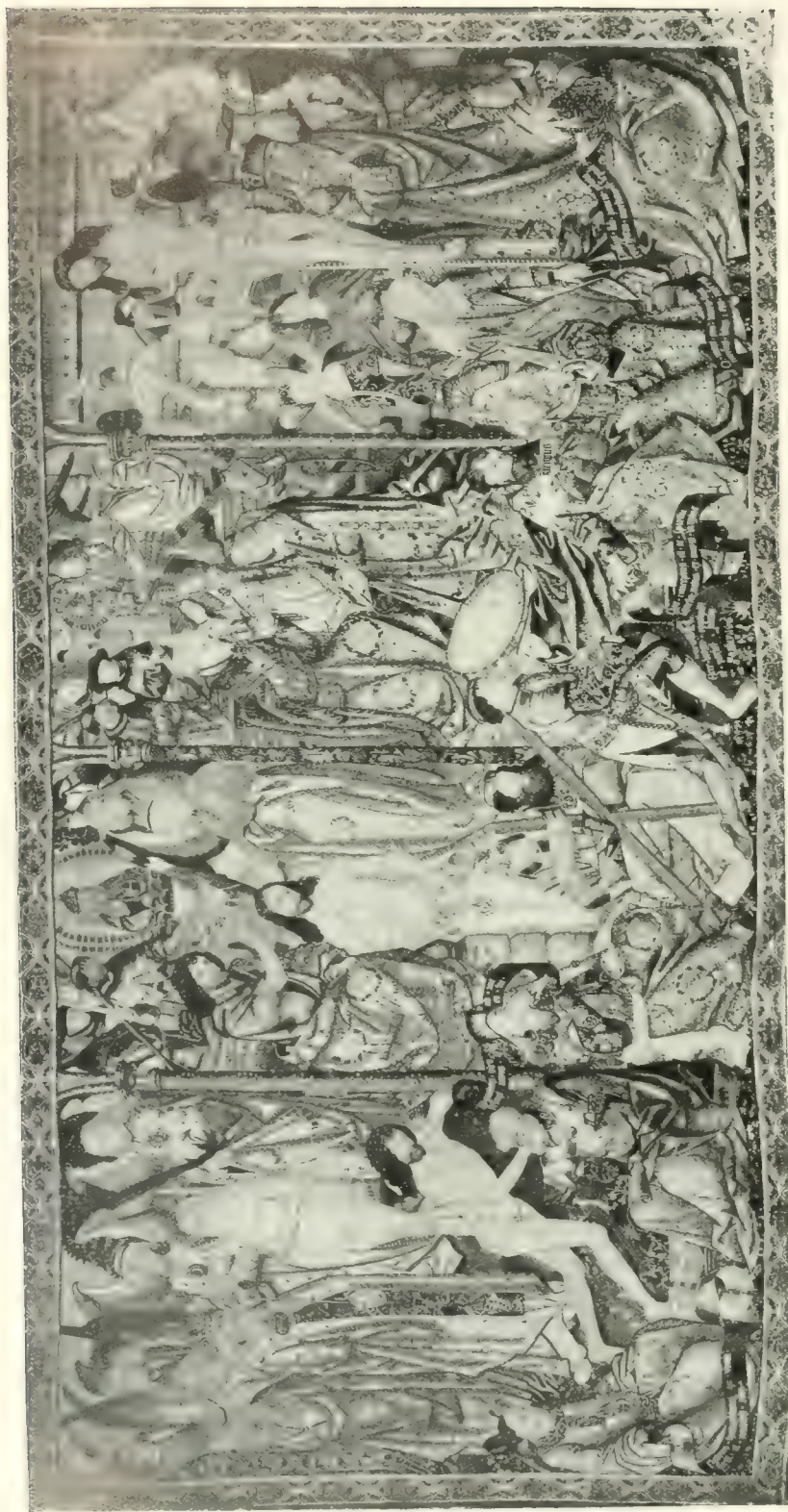
⁹ Guiffrey, *Inventaires de Jean, Duc de Berry*, Vol. 2, p. 208, Nos. 13, 14.

¹⁰ English Historical Society, *Henrici Quinti Gesta*, p. 248.

¹¹ British Museum, Add. MS. 24513, f. 174.



THE TAPISTRY PRESENTED BY H.M. QUEEN MARIA CRISTINA OF SPAIN TO POPE LEO XIII. THE VATICAN. (By permission of the Protocol Apostolic Palace)



BOSTON MUSEUM OF FINE ARTS

“Credo” Tapestries

I, A [PLATE I].

This beautiful tapestry came comparatively recently to the Vatican, and it is quite possible that companion pieces may still exist at the same source. It remained unremarked for some years, and I am not aware that it has hitherto been noted or described. It has only recently been brought to my notice by the courtesy of Conte Muccioli, through the kind offices of Miss A. Hewett, when they were engaged on my behalf in trying to track the three “Credo” pieces seen by Barbier de Montault at the Vatican in 1855, not to be found when he wrote again in 1879, and apparently still mislaid, or missing, or sold. Its discovery is especially interesting, because the general scheme of the design is extraordinarily similar to that of the Boston piece, which follows [PLATE II], while the execution is exceedingly diverse. From this we may fairly postulate an artistic convention, to which both conform. There are certain details in the design which recall the set of the *Vie de St. Pierre* at Beauvais, classed as a “primitif français”. The battlemented base with the flowers growing up before it is exactly similar to the piece of the Beauvais set now in the Cluny Museum, which has also the same marked nimbi. The panel of the *Life of Hercules* at the Cinquantenaire at Brussels has the same battlemented base and is classed by M. Destrée also as a “primitif français”; while the 15th-century *Passion* in the same museum, which has the same marked nimbi again and again, is classed in the same way. This attempt, however, to reconstruct a French school, after the destruction of the Parisian industry by the English invasion, from scattered instances is perhaps rather futile; and generalizations from unconnected details are notoriously unsafe. Opinions of weight are entirely in favour of a Flemish provenance for this piece. Of all the pieces mentioned in this article it is distinctly the earliest. Though some portions of the architecture would suggest a much later date, the dresses and the patterns of the brocades are decisively in favour of a date not much after the middle of the 15th century. A curious point, which has some bearing on the drawing of the cartoons, is the marking of the names Jeremias, David, and Isaias, with the letters “a”, “b”, “c”, respectively, and their figures below with the same letters. It would appear that the inscriptions were written separately and their places marked on the cartoon with letters; and that these marks of direction were woven into the fabric in error.

It illustrates the first three clauses of the Credo, as follows:—

I.

- | | |
|--------------------------------------|---|
| <p>1. Top.
Left.
Centre.</p> | <p>Inscriptions.
“a” (Jeremias).
Prophecy: “Patrem invocabis qui terram fecit et condidit celos”.</p> |
|--------------------------------------|---|

- | | |
|--|---|
| <p>Right.
2. A triple arcade, a tiled roof with dormer windows behind.
On the central arch.

Central arch.

Left centre.
Extreme left.
Right centre.
Extreme right.
3. Below.

Left.

Right.
4. Below again.</p> | <p>Clause: “Credo in deum patrem omnipotentem creatorem celi et terre”.
Petrus.
“Ego sum alpha et o creator omnium deus”.
God the Father in creation.
On either side; two angels.
Four angels.
Creation of Adam.
Four angels.
Creation of Eve.
The circle of the days of creation.
Outside; the sun, moon and planets; inside; trees, birds, animals, etc.
Under a canopy with fleur-de-lis; Jeremias, with “a” on his cap.
Under a canopy with fleur-de-lis; Petrus, with key.
Three angels.</p> |
|--|---|
- #### II.
- | | |
|--|---|
| <p>1. Top.
Left.

Right.

2. A single arcade, with round pillars, elaborately sculptured.
Top.

Below.
Centre.
Right.

Extreme right.

Left.
(Note that this scene is chosen to represent the second clause, because the words of David's prophecy were used also at the Baptism.)
3. Below.
Left.

Right.
4. Below again.</p> | <p>Inscriptions.
Prophecy: “Dominus dixit ad me filius meus es tu ego hodie genui te”.
“b” (David).
Clause: “Et in ihesum Christum filium eius unicum dominum nostrum”.
Andreas.
God the Father, with rays descending from His mouth upon the head of the Son.
“Hic est filius meus dilectus”.
An angel on either side.
Through the angels' wings a background of buildings and trees.
The Baptism.
Christ, with the Dove above.
John pouring the water from a decorated jug.
An angel holding a linen garment or towel.
An angel holding the upper garment.
Under a canopy with fleur-de-lis David, with “b” on his cap.
Under a canopy with fleur-de-lis Andreas, with S. Andrew's Cross.
An angel kneeling and a rabbit.</p> |
|--|---|
- #### III.
- | | |
|---|---|
| <p>1. Top.
Left.
Centre.

Right.
2. Under a double arcade, a castellated building behind.
Left.

Centre.
Right.

Extreme left.
Extreme right.
3. Below again.
Centre.</p> | <p>Inscriptions.
“c” (Isaias).
Prophecy: “Ecce virgo conspiciet et pariet filium”.
Clause: “Qui conceptus est de spiritu sancto natus ex maria virgine”.
Jacobus maior.
The Annunciation.
The Virgin kneeling before a priest-Dieu and service book, with the Dove.
In the wall a cupboard.
“Ecce ancilla domini, fiat michi secundum verbum tuum.”
The Lily.
Gabriel kneeling.
Ave gracia plena dominus tecum.
Eve.
Adam.
The Nativity.
The Child in rays.</p> |
|---|---|

"Credo" Tapestries

Left.
Right.

Above ; Joseph, Mary, an angel, the ox, ass and shepherds adoring ; in the background a hill and trees, with sheep feeding.
Isaïas, with "c" on his sleeve.
Jacobus maior, with staff and scrip.

I, B [PLATE II].

This splendid panel was presented in 1901 by Mrs. John H. Wright to the Museum of Fine Arts at Boston, in memory of her son Eben Wright and her father Lyman Nichols. It was purchased in Spain about 20 years ago ; and has been described by Miss S. G. Flint, the Curator of Textiles, in "The Museum of Fine Arts Bulletin",¹⁶ by M. J. Bernath in "The American Journal of Archæology"¹⁷ and by M. Joseph Destrée in "L'Art Flamand et Hollandais."¹⁸ Both the latter writers attribute the cartoon to Juste de Gand (Josse von Wassenhove), by comparison particularly with *The Communion of the Apostles* by that artist at Urbino. M. Destrée also notes that it probably formed part of a Credo set ; and compares the style with that of a piece formerly in the Collection Gavet. To the resemblances which he remarks may be added the figure of the Impenitent Thief, which is almost identical in face and pose. It is undoubtedly Flemish and probably within the last 25 years of the 15th century ; a little earlier, perhaps, than any of those which follow. It illustrates the first four clauses of the Credo as follows :—

Above.

1. God the Father, surrounded by angels creating Eve, Adam lying below asleep.

¹⁶ February, 1909, pp. 5-7.

¹⁷ Second series, Vol. XIV, p. 335.

¹⁸ July, 1912, p. I.

Below.

Left.

Right.

(Note that Peter has pince-nez, which occur in some 15th-century MSS.)

2. The Baptism.
Centre.

Left.

Right.

Above left.

Above right.

Below.

Left.

Right.

3. The Nativity.

Centre.

Left.

Right.

Above centre.

Above left.

Above right.

A background at the top of houses, trees, fields, etc.
Below.

Ysayas : "Ecce virgo concipiet et pariet filium".

Jacopus : "Qui conceptus est de Spiritu Sancto natus ex Maria virgine".

4. The Crucifixion.

Left.

Right.

Below.

Ozeas : "O mors ero mors tua, morsus tuus ero, inferne" (belonging really to the next clause).

Johannes : "Passus sub Poncio Pylato, crucifixus mortuus et sepultus".

(Note that many of the garments have letters on them, probably without signification.)

(To be continued.)

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXVII BY LIONEL CUST

THE MANTUA COLLECTION AND CHARLES I

THE story of the purchase of the Duke of Mantua's collection for King Charles I is one with which all art-historians are fairly well acquainted. More than fifty years ago Mr. W. Noel Sainsbury, a clerk in the State Paper Office, collected and published from the records there a number of letters and documents relating to the painter Rubens and other artists, including very important evidence as to the collections of the Earl of Arundel and the Duke of Buckingham, and the purchase of the Mantua collection for Charles I. These papers have been the chief authority for the story of this purchase, and so far as the king is concerned, there is but little to add to what is already known. At Mantua, however, in the now desolate Reggia, the palace in which

the splendid and haughty Gonzagas once held their state, the archives of this great family have fortunately been preserved, and have at this day been as fortunate in coming under the care and administration of Signor Alessandro Luzio. Signor Luzio has devoted much time to the documents which relate to the sale of the famous picture-gallery in 1627-8, and also to the circumstances in which this collection was made during successive generations of the Gonzaga family. The result of his industrious researches was issued in 1912 in a handsome volume published at Milan.¹ In this volume Signor Luzio traces the history of the collection, a history intimately connected with the fortunes of the Gonzaga family, and he then narrates the intrigues and other circumstances which led to the sale. To this he adds the

¹ Luzio (Alessandro), *La Galleria dei Gonzaga vendute all'Inghilterra nel 1627-28*, Milan, 1913.

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inventory of the collection taken after the death of Duke Ferdinand in 1627, and prints in full all the letters and documents relating to the transaction. The whole story is now published for the first time.

Taking the history of the collection first, it will be sufficient here to note that the first important entry of Mantua and the Gonzagas into the history of art was due to the employment about 1439 of Pisanello by Gianfrancesco Gonzaga, and after his death by his son Lodovico. Lodovico, as Marquess of Mantua, made his palace and family immortal by the employment of Mantegna, a favour extended under the rule of his son Federico and his grandson Francesco. Under the rule of Francesco and his famous consort, Isabella d'Este, Mantua became one of the pilgrimage shrines of the fine arts, and one of the fairest chapters in art-history is that of the efforts made by Francesco and Isabella to obtain the services or suitable examples of the work of great contemporary artists, not only Mantegna, but Bellini, Lorenzo Costa, Bonsignori, Francia, Perugino, and even Giorgione. In the same spirit, but with less artistic insight and a much greater display of extravagant ostentation, Marchese Federico, afterwards Duke of Mantua, obtained and utilized the services of the most renowned painter of his day, Giulio Romano.

Up to that date, however, the employment of artists had been for the most part for decorative purposes. The Gonzagas had an insatiable passion for building. Throughout their territory palaces, castles, villas rose with extraordinary rapidity, and elsewhere in Venice, Milan, Rome the house of the Gonzagas was of an imposing nature within and without. All these edifices required decoration by painters, sculptors, stucco workers, gilders, and it is not surprising to find that the Gonzaga exchequer was frequently in need of replenishment by any means, fair or foul. It was not, however, until the last years of the Cinquecento that the Gonzagas took the prevailing epidemic of collecting pictures, statues and works of art, collecting for the mere lust of possession, and not on any discriminate or intelligent basis of selection or appreciation. Duke Guglielmo and his wife, Eleonora of Austria, were the first to begin, as collectors of detached works of art. Eleonora's brother, the Emperor Rudolph II, had set the fashion by establishing his Wunderkammer at Prague in 1576, and to this event can be traced the origin of every great collection of works of art and curiosities, including not only those formed by the Duke and Duchess of Mantua, but also that formed by the Earl and Countess of Arundel and by King Charles I. To meet such a demand a new class of business was created, or rather developed, in the shape of the astute and unscrupulous picture-broker, the needy artist-agent or professional expert—in fact, the whole

trade of picture-dealing, with its camp-followers in faking and lying attribution, which has vitiated the atmosphere of the fine arts for the past three hundred years. Such evils are the natural parasites of fashion, and, like the piper in the parable, the amateur collector, who calls the tune, has always had to pay the price for this privilege.

The impulse first given by Duke Guglielmo was taken up with renewed vigour by his successor, Duke Vincenzo, whose wife Eleonora de' Medici brought to bear those commercial instincts which seem inseparable from the art-patronage of merchant-princes. Under their rule agents were employed to obtain, if not originals, the best copies obtainable of famous originals. Up to this date, however, the Gonzagas posed as genuine amateurs, amassing art-treasures for their own personal credit and enjoyment, not as a mere financial investment or with a view of profitable unloading in the future. Duke Vincenzo appreciated the genius of the young Rubens, and employed him for some years, a period to which Rubens looked back in later years with affectionate gratitude. The glory of the Gonzagas was, however, on the wane; their decay, moral, physical, political, was startling in its rapidity. When Cardinal Ferdinando Gonzaga succeeded to the Dukedom in 1612 and threw off not only the outward robes, but even the general moral principles of religion, he embarked on a short reign of extravagance and excess which hastened the final catastrophe. Taking to wife another lady of the Medici family, he began to purchase collections of works of art *en bloc*, only one of the swollen currents which hurried the family to the precipice. Behind the scenes of dissolute revelry at Venice the Duke of Mantua was lending a willing ear to the secret agent who began to whisper stories of the art-loving princes in England and in Spain, and when his unworthy life came to an end in 1626, his equally unworthy successor, Duke Vincenzo II, grasped eagerly at the opportunity which was ready to hand for obtaining the only object of his desires, money for his personal enjoyment, his parrots, monkeys, dwarfs, and all the paraphernalia of a decaying and dissolute court devoid of any spark of pride or patriotism.

The plot opens with the meeting of Duke Ferdinand with Daniel Nys in Venice, an event which seems to have taken place in 1624. Daniel Nys, or Nice, an artist of some skill, as is shown by a painting of *Cherries* by him, still preserved at Hampton Court Palace, had been engaged on the continent in collecting pictures and statues for the Earl of Arundel through the agency of Sir Dudley Carleton as far back as 1613-14. The cabinet of curiosities, medals, etc., which Arundel purchased of Nys was highly treasured by the Earl, and was in the possession of the Countess of Arundel at the time of her death in 1655. His

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origin was uncertain, but in one document he is described as Daniel Nys of France and was therefore a fellow countryman of Nicholas Lanier, Michel le Blon, and François Langlois of Chartres who all had a share in the colportage of pictures and works of art for their various patrons. Nys, who was probably at Venice, in the suite of the Countess of Arundel, and not unacquainted with the source of the numberless pictures attributed to Titian, Giorgione, and other great Venetian artists, which had already been absorbed by the Gonzagas, Arundels, and other omnivorous collectors, was shrewd enough to see that the Duke of Mantua, on the one hand, was in urgent need of cash, and on the other Charles, Prince of Wales, influenced by the Duke of Buckingham, had already displayed that love of pictures which he indulged to such an extent after his accession to the throne of England. Another actor on the scene was the envoy of the Duke of Mantua at the court of Spain, Alessandro Striggi, nephew of the Duke's chancellor of the exchequer, who sought at first to make his own way by inducing King Philip IV and Olivares to purchase the Mantua collection, and played off this contingency in order perhaps to secure the other, namely, the sale of the collection to King Charles I. It would seem from the documents, now first printed by Signor Luzio, that when the actual negotiations for despoiling the Reggia at Mantua were reaching completion, the elder Striggi, who evidently cared more for the exchequer than for the fine arts, was confined to his bed by an attack of gout sufficient to prevent him from attending to any public business, so that he escaped being a party to the signatures, although Nys was actually a guest in his house.

After the accession of Charles I a new actor appears in Nicholas Lanier, the artist-musician, whose fair hair and charming handling of the lute (*quell Inglese al pelo biondo*) must have appealed to the decadent Duke Vincenzo. As a matter of fact, the situation of affairs at Mantua upon the death of Duke Ferdinand was sufficiently desperate to justify his successor in any step which could help to raise the wind. An inventory of the pictures had already been taken immediately after Duke Ferdinando's death. This inventory was printed in Carlo d'Arco's book, "*Delle Arti e degli Artifici de Mantua*", published in 1859 at Mantua, but was incorrectly transcribed, and, as Signor Luzio points out, the descriptions of the frames, in many cases no small item in the actual value of the paintings for sale, have been omitted. This inventory is now printed for the first time in Signor Luzio's book, and, like the inventory of the Arundel Collection, published in this magazine some time back, the catalogue of the Mantua collection is of surpassing interest for historians of art. The valuations in this inventory

seem to have formed the basis for the prices at which the pictures were purchased for Charles I, and which seem to have been fixed by Count Alessandro Striggi, senior. The first batch of pictures was valued at twenty thousand great ducats, the second at twenty-seven thousand, a paltry enough sum when it is known that the second batch contained the famous *Holy Family* by Raffaello, known as *La Perla*, which the duke's father, Vincenzo Gonzaga I, had purchased from Signor Canossa for ten thousand great ducats in 1604 only twenty-three years before. Sixty-two thousand four hundred great ducats was the valuation on the whole of the four batches of pictures selected, but it is not quite clear how much was actually paid, although the grand total stated by Nys was sixty-eight thousand ducats. At all events the agreements were signed in September 1627, but the pictures do not seem to have been actually taken away before Duke Vincenzo ended his inglorious life in the following December. With him was extinguished the main line of the great Gonzaga family, and the headship of the family became vested in the French branch, represented by Carlo di Gonzaga, Duc de Nevers. Nevers found himself, as a stranger, in much too embarrassing a situation to offer any objection to the spoliation of a palace, or palaces, which had been thrust upon him with an accompanying load of debts and expenses.

Daniel Nys was clever enough, when working on the feelings of dissolute spendthrifts like Dukes Ferdinando and Vincenzo. A well-calculated rumour that Nys was acting really on behalf of the Duke of Parma or the Grand Duke of Tuscany stimulated to frenzy the wish of Vincenzo to sell the pictures to the King of England. When, however, Nys entered into competition with superior intellects he was not so successful. In spite of his efforts the treasures of Isabella d'Este's famous 'Grotta' were carried off for Cardinal Richelieu, and form some of the glories of the Louvre at the present day. Flushed, however, with the extraordinary success of his own actual campaign, and secure as he thought of the favour of Charles I and unlimited drafts on the royal exchequer, Nys set to work to save the remaining works of art at Mantua from falling into the hands of Signor Lopez, the agent of Cardinal Richelieu. The most important of these were the famous series of tempera paintings by Mantegna representing the *Triumph of Julius Cæsar*, and some marbles, including one by Praxiteles and one by Michelangelo. The Duc de Nevers was not unwilling to let these go, and Nys had no difficulty in concluding a bargain in the name of the King of England. The *Triumph* was torn from the walls of the rooms which had quite recently been constructed to receive these paintings in the Reggia, and was despatched to Venice, much, as might have been expected, to the detriment of the

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paintings themselves. Nys, however, had overreached the bounds of discretion. Charles I had never, at any time, a command of unlimited cash, nor was he a ready paymaster in any direction. Pleased as he must have been by the arrival of the pictures from Mantua, the number of which must have been disconcerting, he had not found payment for these too easy. Now a fresh bill was presented to the king for works of art which he had expressed no desire to possess, and had given no order to acquire. This additional purchase, therefore, was not welcomed, if not actually negatived, but Nys had gone too far to draw back. In order to save the paintings and statues from going either to Paris or to Florence, Nys had arranged with Signor Zaccarello, the minister of the Duc de Nevers, to buy the whole lot for ten thousand pounds sterling, and had actually paid over the money to the duke, having drawn upon the Italian banker, Signor Burlamacchi, for this sum in the king's name. Although, however, the king was ready to purchase the pictures and statues, and sent instructions to his ambassador at Venice to secure them, Richard Weston, then Lord Treasurer, found himself unwilling or unable to honour the drafts by Nys on Signor Burlamacchi. In November, 1629, a warrant was issued to pay Nys the sum of £11,500, but in the following July the money had not yet been paid, and the pictures and statues were still on the hands of Nys at Venice. Between Weston and Burlamacchi the unfortunate Nys was reduced to a state of bankruptcy and despair. At last, in July, 1631, a warrant was issued for a sufficient amount to defray Nys's account in full, but it was not until the summer of 1632 that the pictures and statues were finally shipped on board from Venice. Nys, however, still continued to pester King Charles I with petitions for the complete satisfaction of his claims, and two years later describes himself as in danger of being completely ruined if he were not assisted by the king with the modest sum of three thousand pounds sterling, which he considered to be still due to him.

The above is but a very much abridged account of the circumstances in which a great part of the

Mantua collection came to England. A comparison of the inventory taken at Mantua in 1627 with Van der Doort's catalogue of the pictures belonging to Charles I in 1639 shows that only a portion of the Duke of Mantua's collection had been selected by Lanier and Nys. The fortunes, or misfortunes, of the collection were by no means at an end. In 1641 the Civil War broke out in England, and in 1649 the monarchy was overthrown. The king's collections were appraised and sold by the Parliament in order to meet the demands on the national Exchequer. Agents were on the alert from the King of Spain, the King of France, the Archduke Leopold of Austria, and most of the really valuable paintings from Mantua crossed the sea again, and are to be seen to-day in the Louvre, the Imperial Gallery at Vienna, or in the Prado Gallery at Madrid. A large residue, however, remained in England, and were recovered for the Crown at the restoration of the Monarchy in 1660. This residue is for the most part still to be seen at Hampton Court Palace, including the hopelessly ruined *Triumph of Julius Caesar* by Mantegna. The story of the dispersal of King Charles I's collection has been well told by Sir Claude Phillips in "The Portfolio" for 1896, No. xxv, and need not be repeated here. If some passing regrets may be felt for the loss of such pictures as the famous Raphael *La Perla*, the *Twelve Cæsars* by Titian, *The Deposition* by Titian, the smaller Mantegnas, and other precious paintings, it is satisfactory to think that out of the very miscellaneous paintings of varying quality which came from Mantua, such treasures have still been preserved as the two great paintings by Tintoretto, the *Family Piece* by Licinio, the Bonifazio's, Bassanos, and others still to be seen at Hampton Court.

If any compunction should be felt at the spoliation of Mantua in 1627, it may be removed by the knowledge that Mantua was sacked by the Austrians in 1630, and what little remained of value was carried off to Germany without payment, including the set of copies of the *Twelve Cæsars* by Titian, which had been made to replace the originals, since those had been sent to England.

TWO ITALIAN PORTRAIT RELIEFS IN THE VICTORIA AND ALBERT MUSEUM BY ERIC MACLAGAN

I—A PORTRAIT OF FRANCESCO CINTHIO.



HE Victoria and Albert Museum has possessed for nearly fifty years an Italian portrait relief (653-1865) in white marble representing a young poet. He is seen in profile, the head and shoulders relieved against a plain background,

within a moulded border; he wears a high cap, round which a wreath of bay is fastened by a thin scarf in a knot at the back. His hair is thick and richly curled, cut in the heavy *zazzera* in fashion during the last quarter of the 15th century [PLATE, C]. Round his neck is a plaited chain hanging in four strands over his doublet. The

Two Italian Portrait Reliefs

face is a self-satisfied one, with a rather prominent nose and slightly opened lips. Underneath, in well cut letters, is the inscription FRAN. CYNTHIVS AETATIS ANN XXIIX.

The relief, which measures 23 by 21½ ins., is in good condition except for a chip at the root of the nose, which has been filled in with plaster. It was acquired in 1865 for forty pounds from the Soulages collection; where it is described in the Robinson catalogue, No. 440, as a work of the first half of the 15th century with an ascription (by M. Soulages) to "one of the Pisani". The catalogue refers to it as being "to all appearance of somewhat earlier date than the dated medals of Pisanello, Sperandei, etc". There is unfortunately no record of the place where it was originally obtained.

The back of the slab bears another relief [PLATE, D], the existence of which had been forgotten until the rearrangement of the Italian sculpture in 1909, when a cast of it was made which is now exhibited on the same screen. This second panel, in much lower relief, represents a man and woman in profile facing one another. The man wears a cap with the brim turned up, and has a jewel hanging on his breast; the woman has a large diamond on a band in her hair. Curiously enough this relief, which is little more than blocked out on the marble, has been deliberately mutilated, presumably with the intention of making the features unrecognizable or of preventing any attempt at completion by another hand.

The relation of the two reliefs to one another is not quite evident. It is natural to assume that the unfinished and mutilated double portrait is the earlier of the two, and a comparison of the costume points to the same conclusion, though there need not be a difference of many years between them. That they are by the same hand there seems no reason to suppose. Perhaps the double portrait owes some of its charm to the fact that it is unfinished, but it certainly suggests the work of a better artist. It is probable, however, *a priori*, that both reliefs were carved in the district, if not in the same workshop.

No suggestion, so far as I am aware, has been made as to the persons represented in the double portrait. Cynthius, the laurel-crowned poet of the obverse, remained until recently unidentified, but Mr. G. F. Hill, to whom I am indebted for most of the following references, has succeeded in tracing something of his history. He was a citizen of Ancona, son of Stefano di Dionisio Benincasa, and was poet-laureate of his native town; unfortunately the date of his birth, which would of course fix the date of the relief, is not recorded. The fullest account of him is to be found in Giuliano Saracini's *Notitie storiche della Città d'Ancona* (Rome, 1675; pp. 506, 507); he is also mentioned in the *De Literatorum Infelicitate* (Venice, 1620; p. 79) of

Giovanni Pierio Valeriano, who died in 1558. In more recent literature there is an incidental notice of him in the Hungarian life of Mathias Corvinus by Fraknoi (*Fraknoi Vilmos Hunyadi Mátyás Király*, Budapest, 1890; p. 311), of which my friend Mr. Royall Tyler has been kind enough to procure me a translation.

Cinthio was sent, in the spring of 1487 and again in 1488, as ambassador on behalf of his native town to Mathias Corvinus (at that time engaged in his Austrian campaign) with a request that the king should take Ancona under his protection. Mathias, who had already taken some part in Italian politics by recapturing Otranto from the Turks in 1481, accepted the offer in 1488, and in addition to granting numerous privileges to Ancona he rewarded Cinthio by presenting him with the town of Buccari, near Fiume, which had come into the possession of the Hungarian crown through the death of Martin Frangipani. Cinthio was apparently sent by Mathias to represent him at Rome at the court of Innocent VIII in 1490. After the death of Mathias in the same year Bernardo Frangipani reoccupied Buccari, and Cinthio returned to Ancona, where he married the daughter of Giacomo Bonarelli, but had no children; he was presented with considerable estates by Giulio da Varano, lord of Camernio. Under Julius II he served as captain of a galley in the expedition sent against the Turks to Santa Maura, and visited Rhodes, where he was presented by the Grand Master of the Knights Hospitallers of S. John of Jerusalem with a golden chain. On his return he took service with Francesco Maria della Rovere, duke of Urbino, at the court of Leo X, and when, after the pope's death, Francesco was restored by Adrian VI, he presented Cinthio with the castle of Calcolombo near Cagli as a reward. Cinthio deputed his cousin, Girolamo Benincasa, to be governor of the castle; but in 1525 he fell into disgrace with Clement VII on the ground that he had invited the Emperor Charles V to Ancona. Valeriano, who places the event in the pontificate of Julius II, states that Cinthio was betrayed by his cousin. He was in any case imprisoned in the citadel at Fano, where he remained for some years till his death. His body was brought to Ancona, and buried in the Badia of S. Giovanni, now destroyed. His tomb bore the following epitaph composed by himself:—

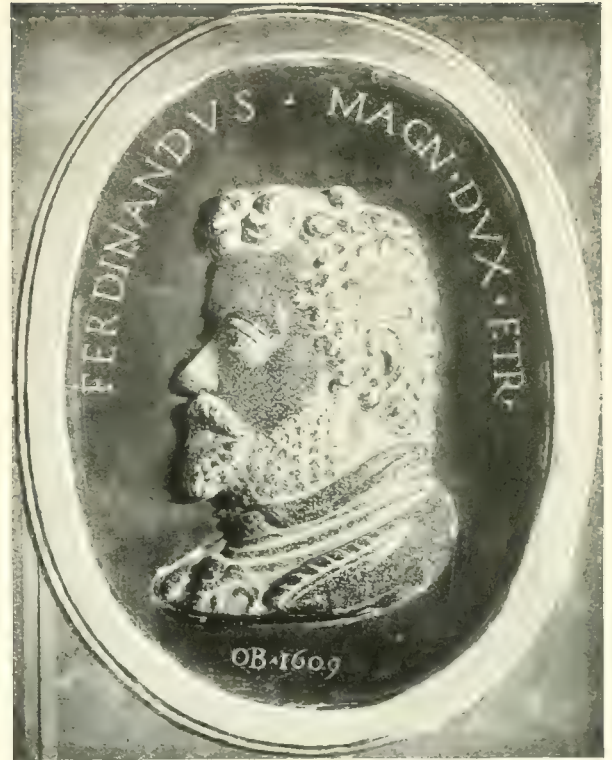
FRANCISCUS CYNTHIVS

De Benincasis
Eques, Comes, et Vates,
Patritius Anconitanus.
Valete praecor Posterī
Vosque Proceres plaudite
Ad Vos honestus redeo
Naturae solvens vincula.¹

¹ The only other specimen of Cinthio's verse that I have been able to find is the inscription behind the tomb of the beatified



(A) COSIMO I. PORPHYRY RELIEF; BY FRANCESCO DEL TADDA



(B) FERDINAND II. PORPHYRY RELIEF, THE PITT PALACE



(C) FRANCESCO CINTHIO, MARBLE RELIEF



(D) A MAN AND HIS WIFE, DETACHE, MARBLE RELIEF

Two Italian Portrait Reliefs

Unfortunately nothing in this history casts any direct light on the relief. Cinthio would hardly have been chosen by Ancona to represent its interests in 1487 unless he had already attained some reputation. He was eight-and-twenty when his portrait was carved, and the style and costume suggest that it may have been executed about the date of his embassy—if so he would have been seventy or more at his death.

There is indeed one sculptor whose name may be put forward as a possible suggestion. Giovanni Dalmata, of Traù,² best known for his work on various tombs in Rome, was connected both with Mathias Corvinus and with Ancona. For the former he seems to have been working in Hungary from 1481 for about ten years, and like Cinthio he was rewarded (in 1488) with a castle and its seignior (Maykovcz or Majkovec), from which like Cinthio he was evicted at the king's death. In 1509, as is recorded by Saracini (*op. cit.* p. 300), he made the tomb of the Blessed Girolamo Gianelli in the Cathedral of Ancona. There is no external improbability in supposing that he may have executed a portrait of the young ambassador sent from Ancona to the Hungarian king. If Professor Venturi is right in ascribing to Dalmata the two cameo-like relief portraits, white marble on a black ground, of Mathias Corvinus and Beatrice of Aragon in the Museum of Vienna (see "L'Arte," x, 1907, p. 310), it may fairly be suggested that the portrait of Cinthio is also by him; the treatment of the hair and the construction of the neck and eye seem to afford reasonable points of comparison. One small detail, apart from any general stylistic resemblances, may also be noted in connexion with the Gianelli tomb at Ancona; the peculiar tall form of the letter Y, projecting asymmetrically above the line, occurs in a very similar form both in the epitaph of Gianelli and in the lettering under the portrait. But so much of Dalmata's work was done in collaboration, mostly with Andrea Bregno and Mino da Fiesole (whose influence may perhaps be traced in the Cinthio relief), that it is not easy to obtain a very individual conception of his style. Certainly the pompous and empty monument at Ancona stands on a very different level from that of the nobly designed figure of Hope from the tomb of Pope Paul II in the crypt of S. Peter's—the only work that bears Dalmata's signature. Perhaps some identification of the two personages represented in the mutilated double relief may eventually throw light on an

Franciscan friar Gabriel Ferretti (d. Nov. 1456) now in the crypt of the cathedral of Ancona; the five undistinguished elegiac couplets, carved in beautiful lettering on a curiously undulate marble slab, are signed FRANCISCVS CYNTHIVS FELICITER DECANTAVIT.

² The best account of Dalmata is to be found in two articles in the Berlin *Jahrbuch* by Tschudi (1893, Vol. IV) and Fabriczy (1901, Vol. XXII); the material is summarized in Prof. Venturi's *Storia* (Vol. VI, pp. 1050-58) and in the article by Dr. Frida Schottmüller in Vol. VIII of the Thieme *Lexikon*.

attribution that can only be put forward as a more or less plausible conjecture.

II—A PORPHYRY PORTRAIT OF COSIMO I. BY FRANCESCO DEL TADDA

In the introduction prefixed to his "Lives", Vasari gives an interesting account of the revival of the art of sculpture in porphyry by Francesco Ferrucci, known as "del Tadda" (1497-1585), at the court of Cosimo I. A translation by Louisa Macle hose with valuable notes by Professor Baldwin Brown may be found in "Vasari on Technique" (1907), pp. 26-34 and 110-115. According to this account Duke Cosimo himself discovered a method of tempering tools to the requisite hardness, and Tadda in 1555 carved, from Vasari's design, the fountain that now stands in the courtyard of the Palazzo Vecchio as a base for Verrocchio's dolphin-bearing *putto*. Soon afterwards he carved in the same material two portraits in ovals of the duke and his duchess, and a head of Christ; the latter was sent to Rome for inspection by Michelangelo, who praised it highly. Shortly before 1568 Tadda finished a head of the elder Cosimo *Pater Patriæ* in the same style, as well as other similar works.

No less than eleven porphyry relief portraits of members of the Medici family are to be found in Florence, mounted in most cases on oval slabs of *verde di Prato* serpentine. Of these four (Giovanni di Bicci, Cosimo *Pater Patriæ*, Leo X and Clement VII) are in the store-room of the Bargello and seven in the Pitti Palace. The latter are built into the walls of an ante-room in the *Quartiere della Meridiana* on one of the upper floors not generally accessible to visitors; I am indebted to the kindness of Cav. Odoardo Giglioli for facilities for inspecting them. They include named portraits of Ferdinand II [PLATE, B] and his wife (or rather widow), the grand-duchess Christina, both dated 1609, the year of Ferdinand's death;³ the portrait of Ferdinand is mounted on black marble, no doubt as a sign of mourning. The black medallion measures about 50 × 38 centimetres; in the case of another unnamed head on the same wall (the slab of which may perhaps be of *verde antico* rather than *verde di Prato*) the measurement is 46 × 35, which seems to be about the average size—the portraits in the Bargello measure 46 to 47 × 35 to 36 centimetres. All these heads are in rather markedly low relief; the porphyry was probably available as a rule only in thin slabs, and this limitation is particularly evident in the treatment of the three-quarter faces of Giovanni di Bicci and Leo X. The dated reliefs show that the tradition of such work was carried on—apparently by his descendants—for some time after Francesco del Tadda's death in 1585.

³ The inscriptions are FERDINANDVS MAGN' DVX' ETR' OB' 1609 and CHRISTINA GARGAN DVCHessa D. TOSCAN. 1609; the latter date is given as 1669 in *Vasari on Technique*.

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The Pitti portraits do not include a head of Cosimo I himself. Such a portrait, though apparently of rather later date than the one mentioned by Vasari, may be seen in a relief (1-1864) in the Victoria and Albert Museum [PLATE, A]. This is a porphyry head in fairly high relief, mounted on the usual oval slab of *verde di Prato* on which is incised in large and finely cut letters COSMVS MEDICES MAGNVS DVX HETVRIAE. The inscription, with its curious blunders, has been picked out with gold on the dark green background. Cosimo must be represented at the close of his life, for he did not receive the title of grand-duke from Pius V until 1569 (the year after the publication of the second edition of Vasari, in which the account of Tadda's work occurs) and he died in 1574. The portrait does not belong to the same series as those in the Bargello and the Pitti; not only is the relief higher but the scale is considerably larger—the head itself is 48 cm. high, and the oval measures about 28 × 20 in. (71 × 51 cm.). But it closely resembles another undoubtedly authentic work of the same class, the portrait of Francesco del Tadda by himself that forms part of his monument now in the cathedral of Fiesole.⁴ This portrait takes the usual form (porphyry on *verde di Prato*), but the porphyry head is in high relief, and the oval, while smaller than that of the portrait of Cosimo I, is certainly larger than the Bargello and Pitti medallions. The slab is enclosed in a fine white marble border carved with a guilloche pattern. It is presumably a production

⁴ Moved in 1854 from S. Girolamo, the chapel attached to the Villa Ricasoli. The original inscription runs, D'O'M FRANCISCVS FERRVCIVS FESVLANVS QVI CVM STATVARIAM I'PORPHYRITICO LAPIDE MVLT. ANN. VNICVS EXERCERET EAQ. SINGVLARI VIRTUTE COSMI MEDICES ET FRANCISCI FILII MAG(M)ORVM HETVRVIAE DVCVN STIPENDIIS AVCTVS ESSET AD EXCITANDA SVOR. MVNICIPVM INGENIA PONI CURAVIT ANNO D. M'D'LXXVI.

of the latter part of the artist's life; perhaps dating from the same period as his best-known work, the porphyry statue of Justice, partly draped in bronze, that stands on the column in front of S. Trinità.

The earlier portraits of Cosimo I and his wife mentioned by Vasari, like the head of Christ, cannot be traced. But it is probable enough that Tadda executed more than one porphyry portrait of his patron, and the assumption of the title of grand-duke would give an obvious opportunity for a new commission.

The provenance of the relief shows a possible connexion with the possessions of the Medici. It was acquired in Florence in 1864 together with a state chair used by the grand-ducal family. Four years earlier Tuscany had been annexed to the kingdom of Sardinia, and from 1861 Victor Emmanuel ruled in Florence as king. There must have been many opportunities for objects from the Medici collections to come into the market at such a time, and the porphyry relief, though heavy, is not unmanageably bulky. It has apparently at some time been taken down from a wall and mounted up in its present border of moulded marble, enclosed in a rectangular wooden frame.

Taking the portrait of Cosimo I as an example of Francesco del Tadda's work, it hardly seems worthy of Michelangelo's enthusiasm. There is an attempt at realistic representation, but the modelling of the head is empty and the bulging eye is impossibly placed. No doubt the second half of the 16th century was an inauspicious time for the technique of sculpture in porphyry to be revived. It was at a very different phase of artistic development that this most sumptuous of materials found a treatment worthy of its own splendour in such masterpieces as the warrior groups built into the corner of S. Mark's at Venice and the draped torso in the archiepiscopal palace at Ravenna.

GIOVANNI BATTISTA PIRANESI

SOME FURTHER NOTES AND A LIST OF HIS WORKS—(concluded)

BY ARTHUR M. HIND

LE VEDUTE DI ROMA¹¹

LIST of plates in the order of the engraved catalogues, with references to the numbers and dates given in the catalogue of 1792. Dates in brackets are corrections or conjectures. The titles are taken from the plates themselves, further explanation being given in brackets when it does not manifestly correspond to the title as given in the catalogues. Most of the plates in their ordinary state have the price (2½ paoli), and Piranesi's address (*Presso l'Autore a Strada Felice nel Palazzo Tomati vicino alla Trinità de' Monti*), but on some plates only

¹¹ A facsimile edition of this work is being issued by Weise & Co., Berlin, with text by Dr. A. Giesecke.

Presso l'Autore appears, and on others the price is not cited. Earlier states are known of a considerable number before the price and address (e.g. those published by Bouchard in *Le Magnificenze di Roma*, 1751), and in three cases (Nos. 34, 37 and 58) the titles differ on these earlier states. Other main differences between this early state and the ordinary state are: foreground strengthened by rebiting or added work, e.g. 8, 9, 14, 16, 18, 28, 37, 38; work strengthened throughout, 43, 58, 59; clouds elaborated and sky darkened, 8, 9, 19, 32, 34, 36; creeper added on buildings, 32; inscriptions added, 15, on bases of statues. Since the earlier part of my notes went to press I have seen similar early states before any address (No. 58

being in second state after change of title) in two bound volumes containing eighty subjects out of Nos. 1-91. In the same series I have remarked early states of six of the later plates not represented in *Le Magnificenze* (i.e., Nos. 78, 85, 87, 88, 90, 91). I have also seen in a private collection a volume with fifty-nine of the plates (Nos. 1-60, without No. 13), of which thirty-eight are in an intermediate state. In this intermediate state the plates bear the address of *Bouchard* or *Bouchard e Gravier* (*Si vendono da Gio Bouchard in Roma presso S. Marcello sulla via del Corso, or Si vendono in Roma dai SS^{ri} Bouchard e Gravier Mercanti libraj al Corso presso S. Marcello*, where Bouchard has the same partner as is given on title-page to the *Antichità Romane*, 1756). I have not seen any example of a plate in which Bouchard has been altered to *Bouchard e Gravier*, as one would expect. In this state the plates, as far as I have noted, are in the same state as regards rework, &c., as in the still later state with Piranesi's address. I have noted two proofs before all letters (i.e., of No. 16, at Chatsworth, and of No. 78 in the two bound volumes containing eighty subjects mentioned above). The scope of the present list has precluded any detailed description of differences of state.

1. Title-plate. 1. 1748.
2. Frontispiece with statue of Minerva. 69. (1748?). This subject is sometimes bound with the *Opere Varie*, and frequently printed in two portions, half of the plate being blocked out in each case. Its order in the catalogue of 1792 places it as frontispiece to the second volume of the *Vedute*.
3. Veduta della Basilica, e Piazza di S. Pietro in Vaticano. 3. 1748.
4. Veduta interna della Basilica di S. Pietro in Vaticano. 5. 1748.
5. Veduta dell' esterno della gran Basilica di S. Pietro in Vaticano. 7. 1748.
6. Veduta della Basilica di S. Paolo fuor delle Mura. 8. 1748.
7. Spaccato interno della Basilica di S. Paolo fuori delle Mura. 9. 1749.
8. Veduta della Basilica di S. Giovanni Laterano. 10. 1749.
9. Veduta della Basilica di Sta. Maria Maggiore con le due Fabbriche laterali di detta Basilica. 15. 1749.
10. Veduta della Facciata di dietro della Basilica de S. Maria Maggiore. 17. 1742 (misprint or error for 1749?).
11. Veduta della Facciata della Basilica di S. Croce in Gerusalemme. 18. 1750.
12. Veduta della Basilica di S. Lorenzo fuor delle murä. 19. 1750.
13. Veduta della Basilica di S. Sebastiano fuori delle mura di Roma, su la via Appia. 20. 1750.
14. Veduta della Piazza del Popolo. 22. 1750.
15. Veduta della Piazza di Monte Cavallo. 24. 1750.
16. Veduta di Piazza Navona sopra le rovine del Circo Agonale. 28. 1751.
17. Veduta della Piazza della Rotonda. 27. 1751.
18. Veduta di Piazza di Spagna. 23. 1750.
19. Veduta della vasta Fontana di Trevi anticamente detta l'Acqua Vergine. 33. 1751.
20. Veduta del Castello dell' Acqua Felice. 35. 1751.
21. Veduta del Castello dell' Acqua Paolo sul Monte Aureo. 36. 1751.
22. Veduta del Palazzo fabbricato sul Quirinale per le Segreterie de Brevi e della Sacra Consulta. 38. 1729 (? 1749).
23. Veduta della Gran Curia Innocenziana edificata sulle rovine dell' Anfiteatro di Statilio Tauro, che formano l'odierno Monte Citorio. (Del Palazzo di Monte Citorio.) 39. 1752.

24. Veduta, nella Via del Corso, del Palazzo dell' Accademia istituita da Luigi XIV, Re di Francia. 40. 1752.
25. Veduta sul Monte Quirinale del Palazzo dell' Eccellentissima Casa Barberini. 42. 1729 (? 1749).
26. Veduta del Palazzo Odescalchi. 43. 1753.
27. Veduta del porto di Ripa Grande. 51. 1753.
28. Veduta del porto di Ripetta. 50. 1753.
29. Veduta del Ponte e Castello Sant' Angelo. 52. 1754.
30. Veduta del Mausoleo d' Elio Adriano (ora chiamato Castello S. Angelo) nella parte opposta alla Facciata dentro al Castello. 53. 1754.
31. Veduta del ponte Salario. 55. 1754.
32. Veduta della Dogana di Terra a Piazza di Pietra. 26. 1753.
33. Teatro di Marcello. 101. 1757.
34. Veduta dell' avanzo del Castello, che prendendo una porzione dell' Acqua Giulia dal Condotto principale parte ne diffondeva in una magnifica fontana che gli era aderente, e decorata da M. Agrippa fra gli altri ornamenti de' Trofei d' Augusto . . . (second state as it appears in ordinary editions of the *Vedute*, and in the *Trofei di Ottaviano Augusto*, 1753). In its first state as it appeared in *Le Magnificenze di Roma*, 1751, the title begins *Il Castel dell' acqua Marcia*. 47. 1753.
35. Piramide di C. Cestio. 110. 1755.
36. Veduta del Sepolcro di Cajo Cestio. 111. 1756.
37. Veduta interna del Sepolcro di S. Costanza, fabbricato da Costantino Magno, ed erroneamente detta il tempio di Bacco inoggi Chiesa della medesima Santa (second state). In its first state as it appeared in *Le Magnificenze di Roma* it bears the title *Tempio di Bacco*. 21. 1756.
38. Veduta del Romano Campidoglio con Scalinata che va alla Chiesa d' Araceli. 75. 1775 (error for 1757?).
39. Veduta del Campidoglio di fianco. 77. 1775 (? 1757).
40. Veduta di Campo Vaccino. 78. 1775 (? 1757).
41. Veduta del Sito ov'era l'antico Foro Romano. 83. 1756.
42. Veduta degli avanzi del Foro di Nerva. 95. 1757.
43. Veduta del piano superiore del Serraglio delle fiere fabbricato da Domiziano a uso dell' Anfiteatro Flavio, e volgarmente detto la Curia Ostilia. 102. 1757.
44. Veduta del Tempio di Giove Tonante. 79. 1756.
45. Veduta degli avanzi del Tablino della Casa Aurea di Nerone, detti volgarmente il Tempio della Pace. 86. 1757.
46. Veduta del Tempio della Fortuna virile. 59. 1758.
47. Veduta del Tempio di Cibele a Piazza della Bocca della verità. 58. 1758.
48. Veduta del Tempio di Bacco inoggi Chiesa di S. Urbano. 60. 1758.
49. Veduta del Tempio di Antonino e Faustina in Campo Vaccino. 85. 1758.
50. Veduta degli avanzi di due Triclinj che appartenevano alla Casa aurea di Nerone, prese erroneamente per i Templi del Sole, e della Luna, o d'Iside, e Serapide. 88. 1759.
51. Colonna Trajana. 31. 1758.
52. Colonna Antonina. 32. 1758.
53. Obelisco Egizio. 12. 1759.
54. Arco di Settimio Severo. 84. 1759.
55. Veduta dell' Arco di Tito. 90. 1760.
56. Veduta dell' Arco di Costantino, e dell' Anfiteatro Flavio detta il Colosseo. 100. 1760.
57. Veduta dell' Anfiteatro Flavio, detto il Colosseo. 97. 1757.
58. Veduta dell' Atrio del Portico di Ottavia (second state, as it appears in ordinary editions of the *Vedute*, and in the Soane copy of *Le Magnificenze di Roma*, 1751). In the Blomfield and Drage copies of *Le Magnificenze* it appears in first state with title *Veduta del Tempio di Bellona*. 67. 1760.
59. Veduta interna dell' Atrio del Portico di Ottavia. 68. 1760.
60. Veduta del Pantheon d' Agrippa. 70. 1761.
61. Veduta del Tempio della Sibilla in Tivoli. 122. 1761.
62. Altra Veduta del Tempio della Sibilla in Tivoli. 123. 1761.
63. Altra Veduta del Tempio della Sibilla in Tivoli. (Upright.) 124. 1761.
64. Veduta del Ponte Molle sul Tevere due miglia lontan da Roma. 54. 1762.
65. Avanzi della Villa di Mecenate a Tivoli, costruita di travertini a opera incerta. 119. 1763.
66. Veduta delle due Chiese, l'una dette 1 della Madonna di Loreto l'altra 2 del Nome di Maria presso 3 la Colonna Trajana. 4. Salita al monte Quirinale. 30. 1762.

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67. Sepolcro di Cecilia Metella. 112. 1762.
68. Veduta del Ponte Lugano su l'Anione. 115. 1763.
69. Veduta del Tempio, detto della Tosse. 117. 1763.
70. Veduta interna del Tempio della Tosse. 118. 1764.
71. Tempio antico volgarmente detta della Salute. 65. 1763.
72. Veduta del Sepolcro di Pisone Liciniano su l'antico via Appia. 113. 1764.
73. Veduta interna della villa di Mecenate. 120. 1764.
74. Veduta del Tempio ottagonale di Minerva Medica. 74. 1764.
75. Veduta della Cascata di Tivoli. 125. Signed *Eques Piranesius del Sculp.* 1766. (1765 in catalogue).
76. Rovine delle Terme Antoniniane. 103. 1765.
77. Rovine del Sisto, o sia della gran sala delle terme Antoniniane. 104. 1765.
78. Veduta del interno dell' Anfiteatro Flavio detta il Colosseo. 99. 1766.
79. Avanzi d'un portico coperto, o criptoportico, in una Villa di Domiziano cinque miglia lontan da Roma su la via di Frascati. 66. 1766.
80. Veduta della fonte e delle Spelonche d'Egeria fuor della porta Capena or di S. Seb.^{no}. 63. 1766.
81. Veduta interna dell' antico Tempio di Bacco, inoggi Chiesa di S. Urbano. 61. 1767.
82. Veduta interna del Pronao del Pantheon. 71. 1769.
83. Veduta degli avanzi del sepolcro della famiglia Plauzia sulla via Tiburtina vicino al ponte Lugano due miglia lontan da Tivoli. 116. 1761. (More probably between 1765-1769).
84. Altra Veduta interna della villa di Mecenate in Tivoli. 121. 1767.
85. Avanzi del Tempio detta di Appollo nella villa Adriano vicino a Tivoli. 133. 1769.
86. Veduta interna del Pantheon. 72. 1768.
87. Veduta interna della Basilica di S. Maria Maggiore. 16. 1768.
88. Veduta interna della Basilica di S. Giovanni Laterano. 13. 1768.
89. Veduta della Villa dell' E^{mo} Sig^r Card. Alesandro Albani fuori di Porta Salaria. 44. 1769.
90. Avanzi del Tempio del Dio Canopo nella Villa Adriana in Tivoli. 136. 1768.
91. Veduta del Tempio di Ercole nella Citta di Cora, dieci miglia lontano da Velletri. 64. 1769.
92. Veduta delle Cascatelle a Tivoli. 126. 1769.
93. Rovine d'una Galleria di Statue nella Villa Adriana a Tivoli. 135. 1770.
94. Veduta degli avanzi del Castro Pretorio nella Villa Adriana a Tivoli. 127. 1770.
95. Veduta degli avanzi del Foro di Nerua. 96. 1770.
96. Tempio detto volgarmente di Giano. 92. 1771.
97. Veduta dell' Arco di Costantino. 93. 1771.
98. Veduta dell' Arco di Tito. 91. 1771.
99. Veduta dell' Arco di Settimio Severo. 89. 1772.
100. Veduta di Campo Vaccino. 82. 1772.
101. Veduta della gran Piazza e Basilica di S. Pietro situata ove erano anticamente il Circo e gl' Orti di Cajo e Nerone nella Valle Vaticana. 4. 1772.
102. Veduta interna della Basilica di S. Pietro in Vaticano vicino alla Tribuna. 6. 1773.
103. Veduta della Piazza di Monte Cavallo. 25. 1773.
104. Veduta in prospettiva della gran Fontana dell' Acqua Vergine detta di Trevi. 34. 1773.
105. Veduta della villa Est^{ise} in Tivoli. 46. 1773.
106. Veduta del Tempio delle Camene. 62. 1773.
107. Veduta del Palazzo Farnese. 37. 1773.
108. Veduta di Piazza Navona sopra le rovine del Circo Agonale. 29. 1773.
109. Veduta del Tempio detto della Concordia. 80. 1774.
110. Altra Veduta degli avanzi del Pronao del Tempio della Concordia. 81. 1774.
111. Veduta della Piazza del Campidoglio. 76. 1774.
112. Avanzi di una Sala appartenente al Castro Pretorio nella Villa Adriana in Tivoli. 128. 1774.
113. Rovine di uno degli alloggiamenti de Soldati presso ad una delle eminenti fabbriche di Adriano nella sua villa in Tivoli. 132. 1774.
114. Veduta degli avanzi del Tablino della Casa aurea di Nerone detti volgarmente il Tempio della Pace. 87. 1774.
115. Veduta degli avanzi superiori delle Terme di Diocleziano a S. Maria degli Angeli. 105. 1774.
116. Veduta degli avanzi superiori delle Terme di Diocleziano. 1. Granari pubblici, e Quartiere de Soldati . . . [this shows large open place before church of S. Maria degli Angeli.] 107. 1774.
117. Veduta della Piazza, e Basilica di S. Giovanni in Laterano. 11. 1775.
118. Avanzi degl' Aquedotti Neroniani che si volevano distruggere per la loro vecchiezza, ma per ordine di N^{ro}, Sig^{re} Papa Clementi XIV sono restati in piedi. 48. 1775.
119. Veduta del Monumento eretto dell Imperador Tito Vespasiano per aver ristaurati gl' Aquedotti dell' Acque dell' Aniene nuovo e Claudia, essendovi scolpito in esso il noma, di Claudio, che lo edifico, e di Vespasiano, che lo restauro. 49. 1775.
120. Veduta dell' insigne Basilica Vaticana coll'ampio Portico, e Piazza adjacente. 2. 1775.
121. Veduta dell' Isola Tiberina. 56. 1775.
122. Veduta della Facciata della Basilica di S. Giovanni Laterano. 14. 1775.
123. Veduta delle Terme di Tito. 108. 1775.
124. Villa Pamfili fuori di Porta S. Pancrazio. 45. 1776.
125. Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido, o come altri erette da Marco Agrippa a tempi di Augusto, in occasione, ch' Egli fece ripurgare tutte le Cloache fino al Tevere. 57. 1776.
126. Veduta dell' Anfiteatro Flavio detta il Colosseo. 98. 1776.
127. Veduta degli Avanzi delle Fabbriche del Secondo Piano delle Terme di Tito. 109. 1776.
128. Veduta del Palazzo Stopani. 41. 1776.
129. Interno della Chiesa della Certosa. 106. 1776.
130. Avanzi di un antico Sepolcro, oggi detto la Conocchia, che si vede poco lungi della Porta di Capua per andar a Napoli. 114. 1776.
131. Interno del Tempio d^o di Canopo nella Villa Adriana. 134. 1776.
132. Veduta degli avanzi delle Circonferenza della antiche Fabbriche di una della Piazze della Villa Adriana oggidì chiamata Piazza d'oro. 129. 1776.
133. Veduta di un Eliocamino per abitarvi l'Inverno, il quale era riscaldato dal Sole, che s'introduceva per le Finestre. 130. 1777.
134. Dieta, o sia Luogo, che da impresso a diversi grandiosi Cubicoli, e ad altre Magnifiche Stanze, esistente nella Villa Adriana; in oggi posseduta dal Sig. Conte Fede. 131. 1777.

Suppl.
[135.] Veduta dell' arco di Benevento. 94. 1778. In the engraved catalogue in the Bodleian (see No. 10 in the list of these given in our text) this view comes as the last entry, No. 107. In a subsequent edition of the engraved catalogue (Soane Museum, see No. 11 in the same list) No. 107 is altered to *Del Palazzo Farnese*, and the *Arco di Benevento* does not appear. It seems likely that it was commenced, or at least announced, in 1773 (the date of several of the views on either side of No. 107), but for some reason not published until 1778, or after.

Suppl.
[136.] Veduta interna del Pantheon (da Franc. Piranesi). 73. 1768 (probably an error for 1780).

Suppl.
[137.] Veduta interna del Colosseo (da Franc. Piranesi). 137. 1788.

(Concluded.)

ENGLISH EARTHENWARE AND STONEWARE AT THE BURLINGTON FINE ARTS CLUB

BY BERNARD RACKHAM

PROBABLY so important and instructive a representation of the earlier phases of the potter's craft in England as may now be seen at the Burlington Fine Arts Club has never before been gathered together in a single room. The results of assiduous hunting on the part of private collectors are here shown side by side with well-known documentary pieces from provincial museums, and others no less valuable that still belong to the descendants of the potters who made them. The exhibition reveals in the ceramic craftsmen of our country a vitality and inventiveness, in design and technique alike, which will come as a surprise to those who have not made a special study of the earlier history of their art. To say this does not imply that there is no room for dispute as to the right of certain of the exhibits to be included in a collection of English wares, but when every allowance has been made for the possible presence of foreign intruders, the exhibition remains a wonderful display of the variety of our native pottery.

No small part of the value of the exhibition results from the admirable arrangement by which the several groups comprising it, whilst clearly separated one from another, can yet be surveyed as a whole, in such a way that a glance round the room will bring home even to a casual observer the salient facts in the history of English pottery. The first case, devoted to the middle ages, shows a craft mainly concerned with the everyday needs of humble folk, and consequently lagging far behind those sister arts which, in the service of religion, reached in that same period a level of attainment never to be surpassed, or in some cases even equalled, in later times. It is indeed curious to remark that the mediæval English potters never rose to so high a level of craftsmanship as their predecessors of the time of the Roman occupation, who, bringing their lively Celtic imagination to bear upon the technical schooling which their conquerors brought within their reach, produced work of such real beauty as the teazle patterns and animal friezes of the Castor kilns, and the shapely black urns of the Medway valley.

The second and third cases contain the direct lineal descendants of the mediæval group. The various lead-glazed and slip-decorated wares of the 16th and 17th centuries show the craft quickened to new life by the stimulating environment of the Reformation and the Elizabethan age. Although technical analogies may be found in the pottery of other countries, the art remains essentially English, and little trace of extraneous influence is perceptible.

Had England remained a small insular power cut off from the main stream of European culture,

our potters might still be pursuing the same traditions as those which are here exemplified. But the same awakening of national life which is reflected in the vigorous motives of the 17th-century slip decorations made possible the great expansion of English commerce which brought the porcelain of the Far East for the first time easily within our reach. The momentous effect upon the English potter's craft of this development in our commerce is instantly perceived as we pass to the fourth case in the exhibition. A revolution has taken place; an entirely new phenomenon has appeared in the delft wares, with their white surface of tin enamel and gay painted decoration.

The influence of Chinese porcelain was not felt at the outset directly. The technique of tin-enamelled "delft" ware, in spite of the inference suggested by its popular name, was, as we shall see, probably introduced into this country by Italian potters, and these potters do not appear at first to have aimed consciously at the imitation of porcelain. They derived their inspiration rather from the earlier maiolica of their own country; their wares were thus connected only indirectly through the ancestry of maiolica, by way of the Mohammedan East, with Chinese porcelain. The direct influence of the latter appears at an early stage after the introduction of delft ware into England, and continues thenceforward, with ever-increasing power, until after the middle of the 18th century, the date which has been fixed as the limit for the scope of this exhibition.

The effect upon our indigenous wares of this invasion of England by a foreign craft is seen in the remainder of the cases. Towards the end of the 17th century the advantages of their position in the midst of a coalfield, with good facilities for water-transport, secured for the Staffordshire potteries a commercial ascendancy which they have never since lost. This superiority would, however, undoubtedly have been taken from them if they had made no attempts to compete with the dangerous double rivalry of the slowly-increasing importation of Chinese porcelain and the foreign "delft" industry firmly planted in several parts of our country. Their rude brick-coloured wares were hopelessly surpassed in attractiveness by the gleaming white-surfaced productions of their competitors. The result of their efforts to hold their own in the struggle is seen in the white salt-glazed stoneware of the 18th century, a passable substitute for porcelain with cheapness and durability to recommend it. The salt-glazed ware in turn has a losing battle to fight after the middle of the century, when factories for the production of porcelain of a kind have been set up in England itself, and at this stage in its history the exhibition leaves it.

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The general technical improvement in the output of the Staffordshire kilns, of which the salt-glazed ware is the most remarkable exponent, is further evidenced in the red and buff-coloured earthenwares of the Astburys and others, of which the exhibition includes some interesting examples.

The effect of another foreign importation of the 17th century, that of the German stoneware of the Lower Rhine valley, is seen in the establishment of stoneware potteries on the banks of the Thames and in other parts of England. This class of ware is also represented by a few examples, amongst which the work of John Dwight stands out conspicuously, showing him as a ceramic modeller unsurpassed by any of his fellow-countrymen before or since.

MEDIAEVAL POTTERY

We now turn to the examination in detail of the various groups of wares. A survey of the first case gives the impression that it was rather through lack of incentive to more ambitious achievements than through inherent want of skill that English potters of the middle ages were satisfied with so humble a rank in the hierarchy of the crafts. Many of the jugs and pitchers here exhibited are admirable in form, and seem to show that, with higher technical training, their makers might have produced works which would have taken no unworthy place beside the more celebrated wares of other lands. As instances it is only necessary to cite the shapely green-glazed pitcher (A 9) found at Hertford College, Oxford, with shield-like panels of incised ornament [PLATE I, A], the tall jug from Old Sarum (A 14) with vertical stripes of dark brown, and another (A 13) with a crowned and bearded mask moulded in relief and applied below the lip; the modelling of the features on the last-named, which it is said may represent King Edward II, vies for carefulness of finish with the porcelain statuettes of the 18th century [PLATE I, c]. Another piece of remarkably fine potting is the large green lobed bowl from York (A 43), which may be paralleled by a bowl in the British Museum and a fragment of another, almost as dainty as porcelain in the thinness of its walls, in the Victoria and Albert Museum. A peculiar feature of the York bowl [PLATE I, B] is the pair of stags with large antlers applied in high relief in the middle of it, offering a curious analogy with the Chinese green-glazed models of pounds or folds with animals enclosed found in tombs of the Han dynasty.

The more fanciful creations of our mediæval potters have long been known from the woodcuts in Jewitt's "*Ceramic Art in Great Britain*." Two of the pieces there reproduced, the ram-shaped vessel from Scarborough and the remarkable equestrian figure from Lewes, both of the 13th century, may now be studied side by side with others

of a like character. They all suggest that the imagination of their fashioners outran the technical resources at their disposal.

Side by side with the pots are shown a small selection of inlaid tiles, including several of great beauty. Chief in documentary importance amongst them are the fragments (A 69) from Halesowen, with figure subjects from the Romance of Tristram and an inscription; the latter records the dedication of the pavement to which they belong by Abbot Nicholas, who died in 1298. The tiles are closely similar in style to the earlier ones from Chertsey Abbey, which are also represented in the exhibition; the chief difference is in the character of the foliage in the design, which in the later tiles shows that the transition to the more naturalistic style of the 14th century was already in full progress.

A yellow-glazed candle-sconce (A 74), moulded with a Tudor rose and the cipher of Queen Elizabeth, belongs to a category of pieces which generally gain admission to works on English pottery, but should rather in all probability be classed as German. An unusually interesting example of this kind is at present exhibited at the Victoria and Albert Museum on loan from Mr. H. P. Harris, M.P., a large green-glazed stove-tile with the full heraldic achievement of the Tudor sovereigns and the ciphers of Henry VII and his queen, Elizabeth of York.

SLIP WARE

It is certain that a better opportunity has never before been offered for a comparative study of the slip-decorated wares of the 17th and 18th centuries and the other wares of cognate character, which were made in small rustic potteries in many parts of the country. The finest specimens from such private collections as those of Dr. Glaisher, Mr. T. Boynton and Mr. C. J. Lomax are here brought together with documentary pieces from several provincial museums.

The earliest dated piece in this group is the *tyg* of the year 1612 (B 25), with discs and pads of white clay applied to a dark brown body and afterwards stamped with various devices in relief. This vessel, which belongs to the Liverpool Museum, has been fully described by Mr. William Burton in his work on English earthenware. Like the similar pieces of slightly later date (1621 and 1627) in the two national collections, it is remarkable for its excellent potting and the neatness of workmanship shown, especially in the twisted cord-ornament applied to the four handles. This piece is ascribed by Dr. Glaisher, in the introduction to the catalogue of the exhibition, to the Kentish potteries of Wrotham. Mr. Burton, on the other hand, pronounced in favour of a Staffordshire origin, and it is to be questioned whether the good craftsmanship displayed in this

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and similar tygs does not entitle his opinion to serious consideration. It must, however, be admitted, in support of the Kentish claim, that the same initials, "I E", which occur on these early tygs are also found on later pieces of undoubted Wrotham ware, and that the shape of the vessel, the technique of the applied reliefs, the twisted handles and the small knobs surmounting them, all have their counterpart in a much debased form in the later productions of the Kentish village. Another important piece of evidence in the same sense is provided by the unique tyg in the exhibition (B 70), made of white clay with a yellow glaze, but otherwise exactly resembling the tyg from Liverpool and its kin; this curious example was found by its owner, Dr. Glaisher, in the neighbourhood of Wrotham. To sum up, it may be said that if these well-made tygs of the reign of James I were indeed made by Wrotham potters, the numerous later vessels, with the name of the village trailed in slip upon them, betoken a degeneration of craftsmanship somewhat surprising in a locality where, to judge from the number of its productions still extant, the industry must long have continued in a thriving state. None of these named pieces is included in the exhibition, but the type is represented by a posset-pot of 1739, with the name of Kemsing (written KEMGIN), a village between Wrotham and Sevenoaks.

The slip-decorated wares made in Staffordshire by members of the Toft family and others are sufficiently well known to demand no more than a passing notice. The highly decorative quality to which they attain at their best may be judged from such examples as the dishes with a fleur-de-lys [PLATE I, D] and a double-headed eagle (B 6, 14). The masterly use of materials and control of technique attained by the Staffordshire potters at the opening of the century which was to witness their greatest triumphs are attested most strikingly by the effective patterns of the "combed" ware, resembling the fronds of a palm-leaf or the barbs of a feather. Typical specimens are the three fine owl-jugs in the exhibition and a posset-pot (B 20) belonging to the University of Oxford, inscribed "IOB HEATH 1702".¹

The exhibition affords an opportunity for studying the characteristics of several types of slip ware from other parts of the country, exhibiting great variety of technique but mostly of somewhat boorish character. Two pieces of outstanding merit are the large red dishes on which designs of

¹ This posset-pot closely resembles another in the Victoria and Albert Museum inscribed "IOSHUA HEATH 177", which in Hodgkin's *Examples of Early English Pottery* appears by error on p. 39 under the date 1771. The initial I has been taken as the last digit of the date, which comes into juxtaposition to it; from the range of time (1678 to 1713), covered by the other pieces cited in Hodgkin's work, with the dotted lettering characteristic of the group, it is clear that on the Kensington example the third digit, doubtless 0 or 1, has been omitted by the potter from the date.

a leaping hare and a cluster of flowers are drawn with wonderful freedom, in thick white slip; the exact provenance of these dishes is unknown. Another type of some decorative merit seems to have originated in Wiltshire, and to centre round a covered goblet of the year 1692 in the Salisbury Museum; this vessel is figured in Hodgkin's work on the subject, and bears initials which are said to be those of an Amesbury tobacco-pipe maker, John Gauntlett. Elaborately twisted handles are one of the distinctive features of this group. A remarkable tyg (C 22), with a well-modelled cock on the summit of the cover and the arms of a Devonshire family, appears to belong to it, although it has been assigned in the catalogue to no special locality [PLATE I, E].

A curious type of ware, characterized by a somewhat artless arrangement of impressed ornaments in the form of lozenges and barley-sheaves, is exemplified by a jug and a posset-pot, dated 1677 and 1687 respectively (B 22, 58); the British Museum possesses a jug of the same kind, with the date 1686. The suggestion of a Welsh origin, which has been made for this type, is clearly improbable in view of the English personal names generally to be found upon the pieces.

Amongst other rustic wares represented in the exhibition are those of Donyat in Somersetshire and a curious ware attributed to Fareham in Hampshire; the latter is of red body with applied ornaments in whitish clay, left uncoloured or stained with copper-green or manganese-brown.

Rustic potworks such as these, carrying on the old traditions of technique with little modification by extraneous influences, long continued to supply local needs, for the most part in the southern counties, whilst a northern pottery, near Halifax, pursued the same path nearly to the close of the 19th century.²

DELFT WARE

We pass now to the tin-enamelled wares, for which the name "delft" is so generally accepted that its abandonment, like that of other misleading terms in ceramic parlance, such as "Dresden china" and "encaustic tiles", is not likely to meet with general approval. That the popular term is misleading, however, is shown by the history alike of the name itself and of the ware to which it is applied. The earliest citation of the word in this sense in the "Oxford English Dictionary" bears the date 1714, nearly a century, as it would seem, after the first manufacture of tin-enamelled ware in England. The Dutch potteries had by this time reached their highest stage of prosperity, and by the competitive influence of their exports to this country had determined the styles of decoration with which the English makers of "delft" were for the most part bound to conform. There

² Compare Roth, *Yorkshire Coiners and Old and Prehistoric Halifax*, Halifax, 1906.

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is no evidence to show that during the 17th century the name of the Dutch pottery town was generally known in England. Nor is the usual inference from its adoption to denote tin-enamelled pottery in general by any means borne out by the evidence of the exhibition. Indeed, one of the most instructive features of the latter is a group of pieces which give striking confirmation to the theory that the ancestors of English "delft" must be sought for not in Holland but amongst Italian maiolica.

This hypothesis was first suggested by Sir Arthur Church in his handbook of "English Earthenware" and is approved by Dr. Glaisher in the introduction to the catalogue of the present exhibition. Further evidence in its favour is afforded by the existence of enamelled tiles of the 16th century from English sites; to discuss these at length would necessitate too long a digression, but their character is such that they can hardly have been the work of other than Italian maiolica-painters. The earliest dated piece of "delft" in the exhibition (No. D 24), of the year 1620 might pardonably be mistaken for Venetian maiolica of the latter half of the 16th century [PLATE II, F]. That the design upon it originated in Venice is almost beyond doubt. The decoration, in blue on the rim and in polychrome in the centre, consists of foliage of the same very distinctive type, shaded on one half of the leaves only, which appears on a Venetian maiolica dish in the Victoria and Albert Museum, dated 1550, and on another in the Germanisches Museum, Nuremberg, with the arms of members of the Bavarian families of Lochinger and Imhoff, married in 1548. An Italian provenance for the dish under discussion is rendered highly improbable by the faulty spelling of the date upon it, "ANO DODN 1620", and for the same reason, if it was made in England, it is not likely to have been painted by an Italian emigrant. The "blue-dash" edge should also be noted, a distinctive feature of the dishes of later date with English royal portraits. In view of the close intercourse between Venice and southern Germany and the strong influence exerted on the pottery of the latter country by Italian—and particularly Venetian—maiolica, one would like to be quite sure that the dish may not have been made in Germany, but on the whole it has a strong claim to be regarded as the earliest dated piece of English delft.³

This claim is corroborated by the evidence of another important and very decorative piece in the exhibition, a jug (D 52) with polychrome decoration in pigments of very similar tone to those of the dish. On the sides of this jug are groups of

pomegranates, figs and other fruits of southern character, again reminiscent of the later Venetian maiolica, from which in the absence of further evidence an English origin would certainly not be postulated [PLATE II, G]. On the front of the jug, however, is an inscription in English, surrounding a figure of a youth, whose dress of the earlier Stuart period points to a date not much later than that of the 1620 dish. The relative correctness of the spelling, in which there are only two departures from the orthography of the present day, makes it hard to believe that the painting of the jug can be the work of any but an English hand. Further light is thrown by the Adam and Eve dish in the British Museum; this has a border of apples showing the yellow and brownish-orange which are noticeable on the jug and the 1620 dish. The spelling of the name "Eve" rules out all nationalities but English and French, the latter of which is not likely to commend itself in this instance.

Passing to the next dated piece (D 36), a barrel-shaped blue-and-white mug, inscribed "MRS. MARY HOOPER, 1629", we reach a group as to the English origin of which there is no longer any room for doubt. The mug is of importance as the earliest dated piece of English "delft" hitherto published, ante-dating by three years the well-known mug in the Victoria and Albert Museum; the latter bears two dates, 1631 and 1632, and was presumably made for the christening of the first child of William and Elizabeth Burges, whose names are inscribed upon it. Several other pieces of similar character are in existence. The design upon them, made up of birds and insects in rocky landscapes somewhat freely adapted from blue-and-white Chinese porcelain of the reign of Wan Li, is of interest as an early borrowing from Oriental sources, which does not appear to have continued long in favour, as it is not until about 1675 that the later *chinoiserie*s of Dutch parentage make their appearance.

Of great documentary value is a dish (D 11) lent by the National Art Collections Fund. On the rim of this piece are panels painted in blue with Chinese landscapes in the same manner as those on the mugs described above, and almost certainly by the same hand. In the middle is a figure-subject in polychrome, copied doubtless from some print of the period, depicting Alexander and the family of Darius, or perhaps, as suggested in the exhibition catalogue, Solomon and the Queen of Sheba. This subject, as well as the grotesques of Italian character, also in colours, which fill the intervals between the panels on the rim, appears to be the work of another painter.⁴ The same

³ It is interesting to note in this connexion that it was in Venice amongst other places that Hendrik Vroom, the marine-painter of Haarlem, who appears to have been instrumental in introducing tin-enamelled earthenware into Holland, learned to practise the art of maiolica-painting; see A. Pit, *Oude Noord-Nederlandsche Majolika in Oud Holland*, Vol. XXVII, 1909.

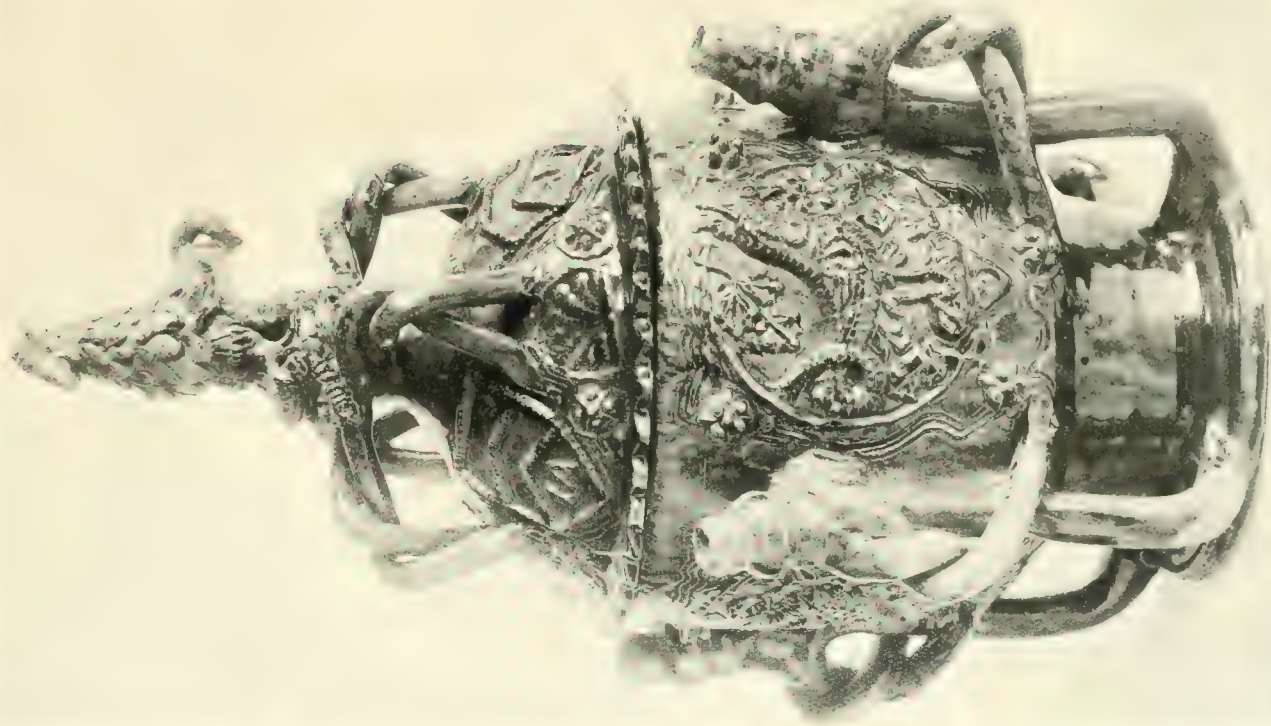
⁴ It is instructive to compare this dish with a contemporary dish (dated 1634) by Cornelis Hermansz, of Delft, figured in H. Havard, *La Céramique Hollandaise*, 1909, fig. 39. The border of Cupids amid renaissance foliage on the Dutch piece is more sophisticated in style, but scarcely more decorative in effect.



RUFF POTTERY, GREEN GLAZE. (A) 8½ - 6 IN. ASHMOLFEAN MUSEUM, OXFORD. (B) 2½ - 9½ IN. COLLECTION OF THE YORKSHIRE PHILOLOGICAL SOCIETY. (C) 5½ - 3½ IN. COL. J. W. R. PARKER'S COLLECTION



(D) LEF-FRED WARE, DECORATION IN RED BROWN AND WHITE SLIPS, YELLOWISH LEAD GLAZE. DIAM. 17 IN. MR. W. G. RAWLINSON'S COLLECTION



(E) TYG, REDDISH-BUFF WARE, STRATED, PURPLE-BROWN GLAZE. 14½ x 10 IN. MR. E. T. HARLAND'S COLLECTION



(F) DECORATION IN BLUE, GREEN, YELLOW AND ORANGE, OUTLINED IN BLUE
DIAM. 17 $\frac{1}{4}$ IN. DR. J. W. L. GLAISHER'S COLLECTION



(G) DECORATION IN POLYCHROME, 12 $\frac{1}{2}$ IN. HIGH. COL. J. W. L.
PARKER'S COLLECTION



THE DECORATION IN BLUE, 8 $\frac{1}{2}$ x 13 IN. MRS. SWANN'S COLLECTION



(J) DECORATION IN BLUE. DIAM. $7\frac{1}{2}$ IN. MISS FUSSELL'S COLLECTION



(K) BLuish GLAZE. DECORATION IN BLUE. DIAM. 17 IN. DR J. W. L. GLAISHER'S COLLECTION



(11) A COLANDER BLUISH GLAZE, DECORATION IN BLUE. $3\frac{3}{8} \times 8\frac{1}{8}$ IN. MISS FUSSELL'S COLLECTION



(12) BLUISH GLAZE DECORATION IN BLUE, YELLOW, MANGANESE AND BIANCO SOPRA BIANCO. DIAM. $11\frac{1}{4}$ IN. MISS FUSSELL'S COLLECTION

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painter would seem to have continued working for some twenty-five years longer, as the Jacob's Ladder dish, dated 1660, in the British Museum has a grotesque border which apparently shows a slightly decadent version of the style seen on the dish in the exhibition. The latter piece, as a link between the blue-and-white mugs of Chinese style and the polychrome dishes of Italian character, should not be overlooked by students of the subject. Parallel evidence is provided by a mug at South Kensington inscribed "ANN CHAPMAN", of the same form as the Hooper and Burges mugs, which is decorated with a travestied Italian design of grotesques in blue, yellow and orange. In connexion with this group of wares it may be questioned whether a jug with a figure of Cupid (D 56) is not a piece of Ligurian or Tuscan maiolica of the 17th century.

There is every reason to believe that the earliest English factories of enamelled earthenware were those on the southern banks of the Thames near London. The designation "Lambeth" under which for convenience they are generally grouped requires some qualification, as it is certain that several of the kilns were situated some distance further down stream than the Lambeth potteries of the present day. The site of one of these is indicated by the discovery in 1907 of wasters and stilts or cockspurs, together with fragments of painted delft, in Shand Street, on the borders of Southwark and Bermondsey, in the immediate neighbourhood of a street still called by the name of "Potter's Field". One of the fragments showed a "blue dash" edge and a pattern of false gadroons, similar to that of the dish in the British Museum, dated 1663, with a painting of a ship and a floral border. The latter, one of the most decorative pieces of delft ware to which an English origin can be assigned, fails provokingly as a document, inasmuch as the flags flown by the ship, though apparently intended for the Union Jack of the period, are so much blurred that no certainty on this point is possible.⁵

A "blue dash" dish in the exhibition (D 9), of the year 1668, is of value as a rare dated member of a large class characterized by a highly decorative arrangement in polychrome of tulips, hyacinths and other flowers; to what potteries this group should be assigned remains for the present unknown, but their occurrence in England would seem to be too frequent to admit of the probability of a foreign origin.

The later "blue dash" dishes, with portraits of British sovereigns and persons of distinction, are generally so utterly devoid of artistic qualities that

⁵ It must be pointed out that the "blue dash" border occurs on several of the fragments of early 17th-century pieces from Delft in the Nederlandsch Museum, and on a dish in the Hamburg Museum, figured by A. Pit in plates to the article cited above; on one of the fragments it is associated with false gadroons very similar to those on the fragment and dish here described.

only four of them have been considered worthy of a place in the exhibition. The attribution of all or some of this class to Staffordshire, based upon a statement in Simeon Shaw's history of that county, lacks any more satisfactory confirmation. It has been suggested by some writers that the name of one of the Staffordshire villages, Lane Delph, indicates the manufacture of tin-enamelled ware in the district. It is, however, much more probable that the name has the significance of a quarry or digging for coal, clay, or other mineral, with which it was used in the writings of Wycliff and in later literature. The word is still common in this sense in the north of England and occurs again as a place-name in the neighbourhood of Oldham.

Amongst a large number of potsherds in the Victoria and Albert Museum, found on the site of the new post-office at Hanley in Staffordshire, there is a single water-worn fragment of soft buff-coloured earthenware, coated on one side with a thin tin-enamel. The remains of a zigzag pattern in blue upon it are too slight to be of much value as evidence, nor is there any reason why the vessel to which it belonged may not have been brought to the district from another part of the country.

The well-known sets of plates made at Lambeth, inscribed in series with the rhyme of the "Merry Man," are duly represented in the exhibition; but it is hard to resist the conclusion that imitations of this series were made in Holland. The spelling on the octagonal plates numbered E 73 to 76, painted in manganese-purple and yellow, can only be explained in this way, or by the assumption that they are the work of a Dutchman settled in England; it is incredible that an English hand should have written such a rendering as the following: "büt if is wijfee dotke froune". Another octagonal set with the same inscription, painted in a very similar manner but in blue (E 21, etc.), betrays less obviously its alien origin; but here again the orthography "merij" and such a version as "all what he kan", are enough to decide the question.

After the beginning of the 18th century the delft ware potteries on the banks of the Thames suffered a decline in the quality of their productions, and new factories at Bristol and Liverpool came to the fore. The exhibition offers valuable data for studying the delft of both these places. Two of the exhibitors, Miss Fussell and Mrs. Swann, are descendants of the Bristol potter Joseph Flower, whose signature appears with the date 1741 on a punch-bowl [PLATE II, H], with a carousal scene in the manner of Hogarth (D 13). Another documentary piece of Flower's work, which like the Hogarth bowl is mentioned in the monograph of Hugh Owen,⁶ is the large dish (D 45) depicting the capture of Chagré in the West Indies, a truly remarkable achievement in pottery painting. Quite apart from its technical value, this dish is of interest

⁶ *Two Centuries of Ceramic Art in Bristol.*

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for the minuteness of detail with which the subject is treated [PLATE III, J]. The English Perpendicular style of the Gothic church, which figures prominently in the middle distance of the scene, suggests that the painter, or more probably the designer of an engraving copied by him, supplied from his immediate surroundings the details of a landscape entirely unfamiliar to him. With the help of this piece another blue-and-white dish (E 80) with an even more careful drawing—of Burleigh House—may be set to the credit of Joseph Flower [PLATE III, K]. A third dish from his works (E 2), covered with an enamel of bluish tone and delicately painted with *chinoiserie*s in manganese-purple, yellow and blue, within a border in *bianco sopra bianco*, gives the clue to the origin of a different type [PLATE IV, M]. A colander-dish (E 82) with figures in blue, dated 1751, is also an authenticated example of Flower's ware [PLATE IV, L].

The rival Bristol establishment of Richard Frank produced landscape pieces of rather different character, executed by a painter named Bowen. To his hand may probably be attributed an interesting set of plates of the year 1762, inscribed "CHRISTINA SUNDSTRÖM", which are distributed between the Nordiska Museum and the National Museum in Stockholm. These and other plates of the years 1758 and 1761 in the latter museum may be recognized as English by the aid of a punch-bowl painted inside with a ship flying the Swedish flag, within an inscription recording that the vessel was launched at Stockholm in 1728 and docked at Bristol in 1765;⁷ the bowl is painted outside with figures in a landscape in the manner of Bowen. Plates and bowl alike also show characteristic Bristol decoration in *bianco sopra bianco*. A bowl in the exhibition (D 3) with a painting of the ship "Great Britain", was also probably made in Frank's factory.

Important documents for the identification of Liverpool delft ware are the armorial tablet from above a seat at the Merchant Taylors' School, Crosby, and a panel painted in blue with a "West Prospect of Great Crosby", dated 1716; the childish rendering of the landscape on the latter compares unfavourably with the landscape pieces by Joseph Flower, of Bristol.

A minor delft factory, as to which reliable evidence is scanty, is that of Wincanton, in Somersetshire. The name of the place is inscribed on a plate of 1737 (E 55) painted with a coat-of-arms, lent to the exhibition by the Royal Scottish Museum, Edinburgh. This piece is believed to have come from the same source as a posset-pot with bands of formal ornament in blue, red and orange-yellow, recently acquired by the Victoria

and Albert Museum, on either side of which the initials "W. P." figure conspicuously. Whilst differing entirely in the motives of its decoration, this posset-pot has some points of technical resemblance with another in the exhibition (E 77), dated 1744, which has a pedigree tracing it to the Wincanton factory.

STONEWARE, ETC.

The last cases in the exhibition illustrate the result of a combination of forces which came into operation towards the end of the 17th century. It has already been shown how the tin-enamelled wares imported from the continent or made in this country stand for a stream of Far Eastern derivation breaking violently across the current of indigenous tradition. As time went on, the direct influence of Chinese porcelain was felt increasingly, no longer mediated through the channels of maiolica and delft ware. At the same time the introduction of the habit of tea-drinking was accompanied by the importation from China of red stoneware teapots, whilst a large trade in stoneware had also grown up with the German potteries of the Rhine valley. The effect upon the home industry of this external pressure from diverse quarters is seen in the adoption of new methods by the Staffordshire potters and in the establishment of new factories for the imitation of the foreign products.

Of the new manufactures the most remarkable was that founded by John Dwight at Fulham, and valuable new information, derived from the recent researches of Sir Arthur Church, as to the nature of the wares there produced, is published in the introduction to the exhibition catalogue. Amongst the specimens shown is one of the stoneware statuettes which justly entitle Dwight to a reputation equal to that of any potter of our country; this piece, a figure of Jupiter, lent by the Liverpool Museum, is probably the only extant example of Dwight's figure-modelling not included in one of the two great national collections. The other productions of Dwight's factory in the exhibition include not only his wares of the German type, but also a cup and a mug of red stoneware made in imitation of the Chinese (H 42, 44), the latter of a form commonly adopted at Fulham for jugs in white stoneware. These objects are of value in determining the relation of Dwight's red ware to that of the brothers Elers, to whom such pieces have hitherto generally been attributed. A pear-shaped wine-bottle with silver collar (H 61) is similar in form and material to the bottles in the Schreiber collection, which were found in a walled-up chamber on the premises of the Fulham pottery.

A stoneware mug with marbled decoration (H 6) is tentatively ascribed to Francis Place of York, but the attribution must be regarded as very doubtful, as the mug is very similar in form and material to many of Dwight's productions; nor

⁷ "Skiepet Wigelantia af Stapeln Stokholm 1728 Bristol i Dockan 1765 January 1 P.C.". This piece was seen by the writer some years ago; its present whereabouts is unknown to him.

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has it the delicacy of finish belonging to the only authenticated representative of Place's venture, a small cup at South Kensington which once belonged to Horace Walpole.

The factory of brown stoneware at Nottingham was confined in the main to the fabrication of crockery of humble pretensions. It excelled, however, in one speciality well exemplified by a posset-pot made for the mayor and mayoress of the town in 1700 (G 74). This consisted in piercing floral patterns through an outer casing, a manner of decoration common in Oriental porcelain.

We come lastly to the drab-coloured and white "salt-glazed ware", which shows the effect of the influences already reviewed on the craftsmen of Staffordshire. The history of its development is well known, and is illustrated by typical specimens in the exhibition. Some of these deserve special notice on account of their exceptional nature. No less than six pew and arbour groups resembling the one in the Johanneum at Dresden, and an analogous group of Adam and Eve, bear witness to the naïf humour which repeatedly finds expression in the work of the Staffordshire potters. The neat workmanship of which the latter were capable may be judged by a charming little box (F 84), with screw lid delicately pierced with foliated apertures. Considerable spirit is shown in the modelling of a small figure of a Venetian masquerader, probably inspired by an original in German or Italian porcelain. A lion in imitation of a Chinese joss-stick holder (F 26) owes to its details in dark brown slip its superficial resemblance to the brown and cream-coloured porcelain of Tz'ü-Chou. Another interesting piece is the cream-jug (F 29) imitated from the silversmiths' "goat and bee" model, which also provided a design for the earliest Chelsea porcelain.

The latest examples shown in the exhibition are evidence of another disturbing influence on the Staffordshire industry, arising from the establishment of porcelain factories in this country shortly before 1750. To meet the competition of these new rivals, the Staffordshire potters adopted the process of painting their wares with enamel colours fixed on the surface by a second firing at low temperature. The innovation is traditionally

set down to the credit of a Dutch immigrant to the district, William Horlogius, to whom may belong the initials on a tea-pot in the exhibition (G 23). This piece is decorated in the style of Japanese Kakiyemon porcelain, and might almost be mistaken for earthenware of the Satsuma school.

The painting on enamelled salt-glazed ware is generally garish and crude, but a certain type, decorated for the most part in the style of the Chinese *famille rose*, is remarkable for the harmonious colouring and delicacy of the painting. A tankard and mug (G 30, 68) may be cited as instances, as well as several pieces in the Schreiber collection at South Kensington. The same collection contains three small jugs or chocolate-pots of Meissen porcelain, which appear to have been decorated by the same hand, whilst certain pieces of the earliest polychrome Bow porcelain approach this type very nearly. The suggestion may perhaps be hazarded that the pieces showing these characteristics were decorated by a London enameller, such as Giles of Kentish Town.

Amongst other miscellaneous Staffordshire wares exhibited the most interesting pieces are perhaps the mug and punch-bowl (H 49, 52) painted under the glaze in dull grey-blue, and bearing the dates 1744 and 1743 respectively. These are probably amongst the earliest English examples of painting properly so called on earthenware.

The exhibition undoubtedly gains in value from the policy of the committee in limiting its scope in the main to wares made before the middle of the 18th century. Shortly after that time the experiments of Wedgwood heralded the era of scientific potting, with undoubted gain to the industry in the sphere of commerce and utilitarianism, and corresponding loss in its relation to art. In spite of their beauty of material and excellence of technique, the would-be artistic productions of the Etruria works and of the firms that followed where Wedgwood showed the way leave us cold and unmoved, whilst the undisguised sincerity of the crudest of earlier wares arouse our sympathy and our interest. How good a use was made by the untutored potters of an earlier age of the materials and methods within reach of their experience has never perhaps been better shown than by the present exhibition.

THE SHOP OF VERROCCHIO BY C. J. HOLMES

THE Florentine years of Leonardo da Vinci are divided by Dr. Jens Thiis, his latest biographer,¹ into two distinct portions. The first of these covers his association with Verrocchio; the second the preparation of the unfinished *Adoration*

of the Magi in the Uffizi. Before dealing with these divisions in detail it may be well to say that the book is so profusely illustrated as to be a convenient compendium of documents for the period in question, that it is well printed, and that the translator has rendered Dr. Thiis in tolerable English, inaccuracy in the spelling of proper names being the most obvious defect.

The author's analysis of the *Adoration* and the

¹ *Leonardo da Vinci: The Florentine Years of Leonardo and Verrocchio*, by Dr. Jens Thiis. London (Herbert Jenkins), £2 2s. net.

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care with which he has traced its evolution step by step from the first tentative studies to its final complexity can be praised almost without reserve, and it is interesting to note how in the course of planning this single work the young Leonardo conceived the ideas which in after life were to take shape as the cartoon of *The Battle of Anghiari*, the Sforza monument, and *The Last Supper* at Milan. The influence of this effort upon Raphael is clearly brought out, as well as that still more surprising influence upon Michelangelo. The famous "slaves" in the Louvre are no less evidently derived from two figures sketched by Leonardo forty years earlier for the *Adoration*, than the Jehovah of the Sistine ceiling is derived from Leonardo's "philosopher" in the same picture. This little point Dr. Thiis appears to have overlooked, though he notices the parallelism between one of Leonardo's sketches on a sheet in the Valton collection and the "genius" placed by Michelangelo between the two Creation panels.

The discussion of Leonardo's boyhood carries us to a field that is everywhere scarred by continuous critical warfare, and Dr. Thiis has followed the track of those shifting inconclusive campaigns with a thoroughness which at least gives his readers a convenient opportunity of reviewing the period in dispute, whatever they may think of his personal conclusions.

Such a review naturally starts with Verrocchio. We ought to bear in mind Vasari's note about him, that he had not, like Leonardo, the facility born of great natural talents: but that he "had the power of study in greater abundance than any other craftsman whatsoever". It is impossible to explain on any other theory the gulf which separates Verrocchio's earlier works from his later ones. Of his beginnings we know only that he was trained as a goldsmith; and that, if we are to trust the *Catasto* declaration made in his twenty-second year, he was not always fully employed. When he is twenty-six he tries his hand at architecture. Yet some five years later he is established as one of the leading craftsmen of Florence, and to him the shrewd Ser Piero da Vinci entrusts his gifted son.

This rapid rise from obscurity to repute would be explained if there were any confirmation of Vasari's story of his visit to Rome to work for Sixtus IV. The story that he carved the roundel above the tomb of Leonardo Bruni in Santa Croce is even more doubtful on grounds of style, though another tomb in the same church, as we shall see, exercised a profound influence upon his work a little later. If the Careggi relief be his (Dr. Thiis does not appear to mention it), we can see how hardly Verrocchio made his way as a sculptor by copying a design of Luca della Robbia, and invigorating it with a more searching anatomy, and a more intense dramatic contrast.

Donatello is evidently the tutelary genius here, as he is still more definitely associated with the next work in sculpture which we have to consider, the *lavabo* in the inner sacristy of San Lorenzo.

It was made, Vasari states, by Donatello and Verrocchio working together. The falcon above the basin shows that the work was done for Piero il Gottoso, *i.e.*, between 1464 and 1469. But Donatello died in 1466, and is expressly stated by Vasari to have become decrepit before Piero's accession to power. We may thus safely count the *lavabo* as practically Verrocchio's work, as the style so cogently suggests, but begun in Donatello's lifetime, *i.e.*, before 1466. The rings above, like the wolves' heads in full relief, point to the goldsmith working in marble; while the sphinxes below the basin and other details are adapted from Desiderio's tomb of Carlo Marsuppini in Santa Croce [PLATE, B].

The *lavabo* in San Lorenzo seems to me doubly important, because, on the available evidence, it was in progress in Verrocchio's shop when the boy Leonardo made his first appearance there about 1466, and its character cannot reasonably be attributed to any influence of the newly arrived apprentice upon his experienced master. Verrocchio may possibly have worked upon some plan suggested by Donatello—he has certainly borrowed from Desiderio—but the result is something quite novel and distinct from such originals. In this *lavabo* the suave and serene decoration of the early Renaissance suddenly verges upon over-ripeness, upon the flamboyant and the *baroque*, and that with no empty redundancy of outworn motives, but with a fierce and martial energy, a contrast of spinous and serpentine forms, that mark the birth of a new personality in Florentine art.

In his master's studio Leonardo found also an unfinished picture, *The Baptism*, the source of infinite trouble to the critics of to-day, as it was to its designer four and a half centuries earlier. The idea is taken from a picture by Baldovinetti, but in Verrocchio's experimental, laborious hands the fiery rapture of the saint, which is the chief attraction of the earlier design, has vanished, buried under gaunt anatomies, so conscientiously mimicked from Antonio Pollaiuolo's *S. Sebastian* in the National Gallery that one examines the pattern on the very loin-cloth to see if it be not a studio property borrowed for the occasion. If the landscape background with its vista of water channels meandering between steep rifted rocks—its suggestion of a more tremulous light and a more vaporous air—be Verrocchio's, he proves himself, in this province at least, a forerunner of Leonardo and the moderns. But the picture as a whole is hard and dry, and we can well imagine that its ambitious creator was unwilling to allow such a disappointing product to issue from his studio. The single study for it which remains, the



(A) "THE ANNUNCIATION" FROM MONTE OLIVETO, STUDIO OF VERROCCHIO, THE UFFIZI



(B) DETAIL OF MARSEPINI SARCOPHAGUS, BY DESIDERIO DA SETTEFANO, SANTA CRUCE, FLORENCE



(C) DETAIL OF THE MEDICI SARCOPHAGUS, BY VERROCCHIO, SAN LORENZO, FLORENCE

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angel's head in the Uffizi, proves that Verrocchio as a draughtsman had already a right to a high place among his contemporaries, though it cannot be judged from the feeble reproduction which Dr. Thiis provides. This loses all the more delicate gradations of tone and shows us little more than blurs and pinpricks. Infinitely worse, however, is the print of the female head by Verrocchio on p. 119, an absolute travesty of the drawing in the Malcolm collection. Had the author been well acquainted with the original, he could hardly have passed the reproduction without an apology for its conspicuous untruth.

But how stiff and mannered even Verrocchio's pleasant angel appears if compared with the slightest study by the youthful Leonardo. The boy's drawings from the first are done with the ease and certainty of a great master; more delicate, more graceful, more intricate, more truly creative than any drawings ever done before in Italy. Yet according to Dr. Thiis we have apparently no extant product of this marvellous apprentice during the ten years he spent in Verrocchio's workshop, other than a handful of most precious drawings and the little *Annunciation*! In this criticism he has surely gone too far? It is incredible that the energetic and ambitious Verrocchio should not have employed the wayward genius placed by fortune in his hands; indeed, there is evidence enough to show that he used Leonardo as any other busy and discerning master would have used him.

First let us take the story of Leonardo's share in *The Baptism*, which our author dismisses as so much gossip. He recognizes, indeed, that the famous angel is by a different hand from the other figures, but argues the hand to be that of an unknown "Alunno di Andrea", round whose shadowy figure he groups certain other well-known paintings and drawings, of which we may for the moment postpone discussion. Taking the external evidence first, we may note that Vasari tells the story twice, insisting that after seeing Leonardo's angel "Andrea would never again touch colour". Now, had any number of later paintings by Verrocchio himself been known to Vasari, to his informants or to his authorities, it is clear he would never have committed himself to so sweeping an assertion. It would almost seem as if discredit had been thrown on the story in order to make some sort of a case for the various paintings which in our own day have been baptized with Verrocchio's name. For examination of the painting itself not only proves the angel to be quite different in conception and treatment from the rest of the picture, but does point definitely in the direction of Leonardo. The little Leonardo drawing recently acquired by the British Museum, though not, it would seem, an actual study for the figure in question, is closely connected with it. The drapery in the picture, though hard in line

and knotted in the folds, as we might expect from a boy following a more rigid master, is painted with the peculiar fineness of substance and feeling for reflected lights which is characteristic of Leonardo's draperies in later life, while the subtle delicacy of the upturned face, and the exquisite skill with which the flowing ringlets are touched in, the evident delight in their forms, their sheen and their intricacy, are his also. What a common little plebeian the companion angel seems by comparison! Is it to Leonardo after all that we must ascribe the new features of the landscape background? I feel that it is probable.

Yet if Verrocchio, like other masters of the time, set his boy apprentice to work upon a picture of which the main design was his own, there is no evidence that he was overwhelmed by that pupil's genius. On the contrary, Verrocchio's work during the first four years of Leonardo's apprenticeship, 1466-1470, is far from being Leonardesque. In the *David* of the Bargello, the style of Pollaiuolo is refreshed by a delightful health and roundness in the sinewy young limbs; a secret learned perhaps in the practice of taking casts from the living model, of which Verrocchio was a pioneer. The superb *Donna delle belle Mani* of the Bargello, apparently a little later in date, shows a similar naturalism. Leonardo was doubtless vastly interested in the making of the great bronze ball for the Duomo (1468-1471), but can hardly have played a leading part in this noted piece of engineering. Nor do we find traces of him in the large bronze group of Or San Michele, begun in 1468 and certainly well advanced by 1470; or in the terracotta *Madonna and Child* of the Bargello, which seems to be of about the same period, say c. 1471.

Meanwhile, what was Leonardo doing? We can only guess. Opinion consents in ascribing to him, and to this time, the little *Annunciation* in the Louvre. His black-and-white studies of drapery may also be referred to this period; but the heads of smiling women and of boys modelled in clay, of which Vasari speaks, are no longer known. Also a considerable proportion of his extant drawings must belong to his youth, though it is impossible to settle the date from the style, since from the first their quality is perfection itself. That this perfection reacted upon Leonardo's master, ever anxious to learn, is evident if we compare the comparative vagueness of even the best of Verrocchio's early drawings with the famous sheet of *putti* in the Louvre, first noticed by Morelli, in which Verrocchio uses the pen with a lively mastery that is not unworthy of Leonardo. There are, however, two features in Leonardo's extant drawings which may enable us to speculate with some reason as to the other works of the shop at this period in which he had a hand. The delicate grace of his workmanship is generally recognized as a touch-stone: less frequently is

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emphasis laid upon his love of intricacy and complexity. Whether he draws locks of hair or muscles, decoration or folds of drapery, he is ever as much in love with graceful intricacy as his master in these first years shows a preference for clear-cut simplicity.

With this in mind we may accept as Leonardo's the *Discord* relief at South Kensington, suggested probably by a sketch or cast of Donatello's *Miracle of S. Anthony of Padua*. Nor in considering the famous *Florentine Lady* of the Liechtenstein Gallery can we conceive that the intricate pattern of the background was woven by any other hand, though it is possible that Verrocchio, who had resolved never to touch colours more, made the cartoon for the panel: as he may have done for another picture, the *Annunciation* of the Uffizi [PLATE, A]. Some twenty years ago when examining this panel I made a note that the angel was painted by Leonardo, the Virgin by Lorenzo di Credi; a note which was pleasantly confirmed by Sir Sidney Colvin's publication of the study at Oxford for the angel's sleeve. The coffer in this picture is particularly interesting, as suggesting a date for the picture. Every motive in it is borrowed directly from the Marsuppini tomb in Santa Croce; it reappears superbly elaborated and enriched in 1472 as the Medici tomb in San Lorenzo [PLATE, C]. The Uffizi *Annunciation* would thus seem to have been started before 1470 when the tomb was begun by Verrocchio; and 1470 can reasonably be proposed as the approximate date of the *Condottiere* drawing by Leonardo in the British Museum, where the same motives from the Marsuppini tomb are everywhere seen, although the actual source from which Leonardo borrowed in this case is the marble relief by Desiderio in the Musée Jacquemart-André, if the authenticity of that work be established beyond question. The reproduction in the "Gazette des Beaux-Arts" for December, 1913, makes comparison a simple matter, and a glance will show that the famous *Condottiere*, from beginning to end, was only a masterly transmutation of Desiderio's original, as the *Condottiere*, in turn, was to be transmuted by Verrocchio into the *Colleoni*.

This is, in fact, the moment when Verrocchio and Leonardo draw most closely together, and the influence of the pupil is hardly less evident in the interwoven foliage of the Medici sarcophagus than it is in the lively grace of the *Putto* of the Palazzo Vecchio. Leonardo, it is true, remains with Verrocchio for four years after 1472, but in that year he is admitted to the Guild of S. Luke, his place as apprentice being filled about the same time by Lorenzo di Credi. Perugino, too, may possibly have come to work with Verrocchio, but the evidences of the connexion are so slight—a borrowing of the S. Thomas figures for his *Spozalizio* in the Sistine, and a momentary

influence on the impressionable Lorenzo di Credi—that we can hardly imagine their association to have been intimate or lengthy.

Lorenzo di Credi's share in the shop work was considerable; he deserves more attention than he often gets. His later paintings are feeble, his later drawings, if possible, feebler still; but some of his acknowledged earlier drawings are of disquieting excellence, and his *Venus* in the Uffizi is in its way a masterpiece. Now these discrepancies can only be explained by supposing him to have been one of those pliable, diligent creatures who do excellent work when inspired by contact with some brilliant and generous mind, but when left alone relapse into their native emptiness. Vasari lays special stress on Lorenzo's admiring imitation of Leonardo, an imitation which his acknowledged drawings confirm; and during the years between 1472 and 1480 he seems to have been fired with the flame of Leonardo's genius, much as some of the minor Pre-raphaelites were for awhile turned into artists by the example of Rossetti.

To Verrocchio this teachable, industrious soul must have been far more consistently serviceable than the capricious Leonardo, now an independent master. He could take up the pictures, such as the Uffizi *Annunciation* which Leonardo had left unfinished, and turn into pictures other designs by Verrocchio and Leonardo, as Vasari tells us that he did. Now Dr. Thiis has grouped with some skill certain works of the school of Verrocchio as the productions of an unknown "Alunno di Andrea". Is it not possible that this "Alunno" is no other than Lorenzo di Credi?

From Dr. Thiis's list of works by his "Alunno", we may at once strike out the *Angel* silverpoint on p. 68, which is evidently the work of a later and more sophisticated hand, and turn to the two studies of drapery in Leonardo's manner, pp. 70 and 101. Dr. Thiis, in speaking of them, seems to have overlooked Vasari's special reference to drawings of this very kind which he possessed, done by Lorenzo di Credi in imitation of Leonardo. It is therefore quite as reasonable to assume that these are the drawings to which Vasari refers, as to invent an anonymous maker for them. They lead us in two directions. One of them is claimed by Dr. Thiis as a study for the Virgin in the Uffizi *Annunciation*, which figure, on technical grounds, I have always felt was by Lorenzo di Credi. Both in the character of the folds irresistibly recall the *Virgin and Child with Angels* of the National Gallery, and the allied picture of the *Virgin and Child* at Frankfurt. The first of these, like Verrocchio's *Baptism*, is inspired by Baldovinetti and the Pollaiuoli; the head-dress of the Madonna indicating that the cartoon is almost contemporary with the terra-cotta *Virgin and Child* of the Bargello, i.e., c. 1471. The Frankfurt picture



(AT THE PICTURE OF THE DOUCET COLLECTION, ON PANEL (17 x 27 CM) - IN THE POSSESSION OF MR MORTIMER SCHIFF



(AT THE PICTURE ON CANVAS (25 x 31 CM) - IN A PRIVATE COLLECTION IN PARIS


actually copies this terra-cotta group; so the cartoons for the two pictures may well date from the very year in which Lorenzo di Credi began his apprenticeship. The draperies of the two pictures lead us to the later *Madonna and Saints* at Pistoia where Credi's hand is very generally recognized at work on a cartoon by his master. This picture leads us back to the Dresden silverpoint (p. 117) in which Credi's delicacy of touch cannot conceal the structural weakness of the neck and the petty crumpled folds of the drapery; and from this silver point we may pass to another in the Uffizi (p. 74) where just the same faults are evident, while the recumbent nymph in features and limb is identical with Credi's *Venus* in the Uffizi.

I have no space to follow in detail the other points of contact between our author's "Alunno" and Lorenzo di Credi, or to adduce fingers and toes in support of the identity. This can easily be done by the reader, who, if he be acquainted with the English Pre-raphaelite movement, will recognize that the subsequent collapse of the gentle Lorenzo di Credi is not inconsistent with the suggestion that, for a few brief years, he surpassed himself as a draughtsman in his admiration for Leonardo, and as a painter by

working under the eye and with the cartoons of Verrocchio.

As to Verrocchio and Leonardo, they will always have their special champions. Yet it surely does not detract from the fame of Verrocchio that he should have borrowed as he did from Donatello and Desiderio, from Baldovinetti and Pollaiuolo; that he should have recognized that painting was not his strong point, and that he should have relied for the completion of his picture commissions upon the genius of his first apprentice, Leonardo, and upon the industry of his second, Lorenzo di Credi? The wonder really is, not that his work should sometimes show the influence of Leonardo, but that, living at the very focus of that magic influence, he should have remained himself—the sculptor of the *Colleoni*. Nor need we think less of Leonardo if during his apprenticeship he did little that can be separated quite clearly from the commissions of his strenuous and learned master except a sheaf of inimitable drawings. This, at any rate, seems to be the logical outcome of following a strictly chronological method, and of assuming Vasari to be correct in the main, where we have no evidence to the contrary except our own personal preferences.

GABRIEL DE ST. AUBIN'S "L'ACADÉMIE PARTICULIÈRE" BY CHARLES OULMONT

MONG the admirable pictures in M. J. Doucet's collection there is one which attracted at the time of the sale the attention of many critics and amateurs of 18th-century art. It was the work of a celebrated draughtsman, of a "gribouilleur" of genius, as G. de St. Aubin has been called. The panel [PLATE, A] was even more curious and worthy of notice, as G. de St. Aubin very seldom painted in oils, and more often did broad water-colour sketches or wash drawings in sepia and indian ink. We have sometimes come across in a sale a little picture attributed to St. Aubin, and recalling his brilliant execution, full of vigour and as witty as a French story of the 18th century; but the *Académie Particulière* (No. 188 in the Doucet sale) is not merely attributed to St. Aubin, but is indisputably his, since he himself etched it and gave it the title mentioned above. A replica in water colour of this delightful picture appeared in the Destailleur sale in 1893 (No. 112), and the date 1776 written on it by St. Aubin tells us the period at which the composition was executed.

I have had the good fortune to discover in a private collection another replica of the *Académie Particulière*, but this time in oils, and a comparison of the two reproductions will enable the reader to judge of the interest of this find for the study of St. Aubin's art.

The panel in the Doucet collection measures 17 centimetres high and 27 wide; the picture painted on canvas, and published here for the first time [PLATE, B], is 25 cm. high and 31 cm. wide. The dimensions of the subject being so small, the importance of the additional centimetres is evident. In the first place it will be well to set forth the points of variance which I have noted in the two versions. In the unpublished canvas St. Aubin has painted on the console table on the right a marble group of a nymph and satyr, and he has covered the model with a gauze scarf. Moreover—a thing which the photograph is unable to show—the study of the woman is much more "luminous" in this version and is in greater contrast with the background and with the artist's figure in the foreground.

Whereas in the panel painting the sketch on the painter's easel is hardly discernible, here, on the contrary, the charming vaporous blue landscape, recalling a spring scene, is plainly visible. This is particularly interesting, because G. de St. Aubin preferred interiors, and hardly any landscapes by him are known.

Moreover, St. Aubin has given more air and more space to this canvas than to the other: instead of one shelf of books in the bookcase he has painted two; to the left he has indicated plainly the two landscapes hanging on the wall, which are visible almost in their entirety. I do not

Gabriel de St. Aubin's "*L'Académie Particulière*"

know which of the pictures is the earlier, but I am inclined to think that it is the picture on canvas here published for the first time. In any case it is another canvas, if not another work, to add to the short list of St. Aubin's paintings.

[As will be seen from the dimensions given in the text, the panel picture [PLATE, A] is, actually, the smaller of the two. It seemed desirable not to reduce the scale of the well-known picture more than was unavoidable, and the photograph of [B] did not admit of corresponding enlargement.—ED.]

EARLY FURNITURE—XV BY AYMER VALLANCE

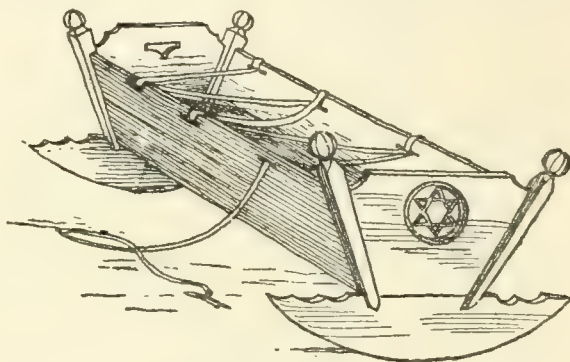
CRADLES AND BEDS

THE very small number of early beds or cradles in this country is remarkable, considering the quantity that must at one time have been in use. But this very circumstance would lead to their becoming worn out and being replaced by others of later manufacture.

Of mediæval cradles only one English example is believed to exist, namely the famous one which is associated with the person of Henry V—wrongly associated, since that king was born in 1387, and no part of the cradle itself is older than the middle of the 15th century. The history of this cradle cannot be traced further back than 1774, when, according to "*The London Magazine*", it was in the possession of the Rev. Peregrine Ball, at Newland, on the banks of the Wye, below Monmouth. At the last-named date the cradle actually purported to be that of Edward II. Now, that king having been born in 1284, it follows that the cradle was credited in 1774 with a still more remote antiquity than subsequent generations ventured to assign to it. Notwithstanding it was a family heirloom, Mr. Ball's son parted with the cradle to a Mr. Whitehead. It passed eventually into the hands of a well-known antiquary and collector, Mr. Braikenridge, and having at length been purchased by the late King Edward VII, was lent to the London Museum, and was recently on exhibition at Kensington Palace [PLATE I, A].

The cradle itself consists simply of the four sides of an oblong rectangular box, without a bottom. The bedding would be slung on webbing or cords, passed through the round holes near the base of the sides of the box, and strung across and across from side to side until the open space would be occupied with suspending network. The larger holes in the upper part of the sides are designed for a strap to be laced across to secure the child from falling out of the cradle. The method is illustrated by a cradle which is shown in an engraving by Israel van Meckenem, the subject being the Nativity of our Lady [FIGURE]. The existence of these strapping holes in the London Museum example shows that the box part of the cradle is of a certain antiquity, although at the same time it is so roughly knocked together, with coarse nails, and without

any attempt at either dovetailing or mortising, that it is impossible to credit it with being contemporary with the beautifully fashioned supports. There is no sort of design about the box, which,

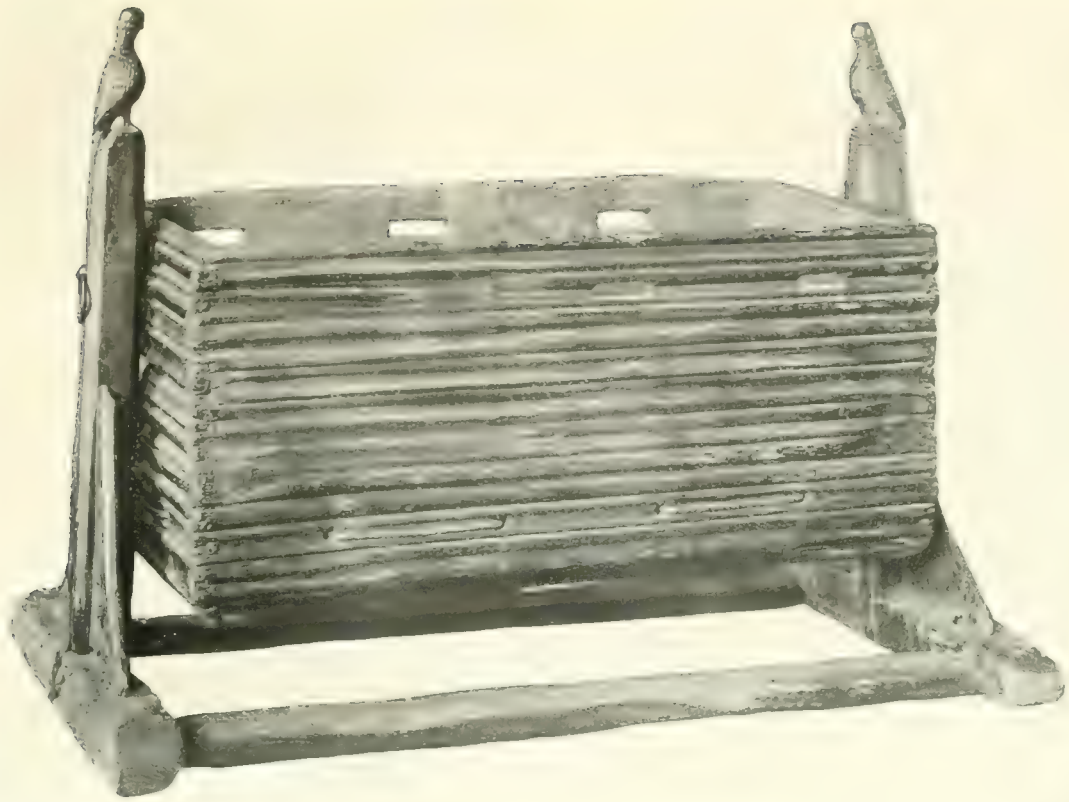


indeed, appears to be formed of an old door of moulded boards, cut into lengths for the present purpose.

The dimensions of the box are 3 ft. 1 $\frac{3}{4}$ in. long by 17 in. wide by 16 $\frac{3}{4}$ in. high or deep. The post at each end is 2 ft. 10 in. high, and the framed base is 3 ft. 10 $\frac{1}{2}$ in. long by 2 ft. 4 in. wide.

To avoid misunderstanding it may be as well to mention the existence of a rival claimant to the above in the shape of a cradle, long preserved at Courtfield, the home of the Vaughans, by one of whom, a generation or two back, it was given to the Duke of Beaufort. It then remained for some years at Monmouth Castle, and later at Troy House, Monmouth, whence it was ultimately transferred to Badminton, where it is at present installed. Inasmuch, however, as this cradle is only of Elizabethan, or perhaps even Jacobean, date, its claim to be the cradle of King Henry V is wholly unwarrantable.

Mediæval beds seem to have consisted of a plain framework covered with hangings. In confirmation of this remark innumerable wills might be cited in which the testators identify beds solely by the colour or design of the hangings; the frame being a subordinate part, and by comparison, of slight account. Instances are not wanting, however, in which specific terms are used to describe certain kinds of bedsteads, or certain portions of the same. Thus, the will of the Duke of Lancaster,



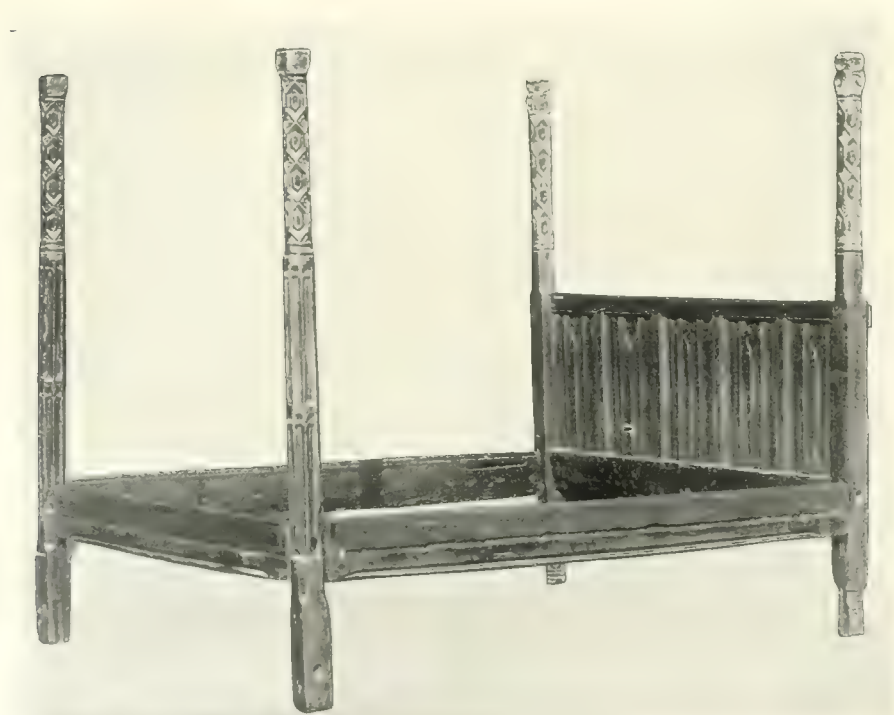
(A) OAK CRADLE 2ND HALF OF 15TH CENTURY ENGLISH THE COLLECTION OF H.M. THE KING



(B) OAK BED SIXTEENTH CENTURY THE PROPERTY OF MISS CONSTANCE MATTS



(C) OAK BED C. 1500 SAFFRON WALDEN MUSEUM



(D) OAK BED C. 1500 (ANOTHER VIEW OF THE SAME BED)

in 1397, mentions beds, "called in England 'trussing beds'", and in the will of Sir Humphrey Stafford, 1442, a reference to a trussing bed again occurs. Other terms to be met with are the "tester", *i.e.*, the back-board behind the head, and the "seller", "siller" or "celer", *i.e.*, the horizontal canopy overhead.

It would be difficult to name a more beautiful or more perfect extant specimen of a late-Gothic bed than that which came into the possession of the museum at Saffron Walden, Essex, in 1882 [PLATE II, C & D]. It is of oak, and may be dated from about 1490 to 1515. It measures 6 ft. 8½ in. long by 5 ft. 5 in. wide, over all. The head-board, 2 ft. 3 in. high, including its upper and lower rails, comprises five linenfold panels, 1 ft. 6¾ in. high and averaging 9¼ in. wide, eight measure. The folds are shaped only at the top ends, the bottom running straight down to the lower rail. There is no footboard. The four posts are each 5 ft. 10¼ in. high, and may possibly have lost a further stage at the summit, at which point they would be connected by horizontal iron rods to carry the hangings. The two head-posts are 3 in. square, the two foot-posts 3½ in. square. The latter are square on plan at the foot, whereas the head-posts are carved and shaped at their lower extremities. All four posts merge from the square into an octagonal form, richly carved, in the upper part. The horizontal framing boards measure

6½ in. high, and are raised to a level of 1 ft. 1¾ in. above the ground. They are pierced with holes in the usual manner for the strung supports of the bedding. They are finished off along the under edge with a roll and hollow moulding, which, instead of dying away or being stopped, curves downward toward the ends, and is then cut through in somewhat abrupt fashion. Mortise holes, extending upward to about 5½ in. high from the ground, show that at some time there were stretchers in addition to the horizontal rail at the sides and foot.

The oak bed [PLATE I, B] belonging to Miss Constance Maris is of a simpler type than the preceding, and of somewhat later date, perhaps about 1540. The linenfold panels of the head-board, as in the last example, have the ornament shaped at the upper ends only. The stiles are handsomely moulded at the top. The band of carving along the upper rail of the head-board is so much later in character than the rest of the bed that it looks as though it had been added at a subsequent period.

NOTE.—I am indebted to Mr. Guy Maynard for special facilities for photographing and measuring the bed in the Saffron Walden Museum.

Acknowledgment is also due to Miss Constance Maris for kindly supplying the photograph [PLATE I, B], for reproduction.

LETTERS TO THE EDITORS

"THE PRAYER-BOOK OF A SAINT"

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In the December number of this magazine (pp. 131-2), Mr. Bernath gave an account of an illustrated manuscript which once belonged to the Franciscan convent at Apt, in Provence, and recently passed from the Lanna collection into the possession of "a well-known Parisian collector". The chief interest of the paper lies in the attempt made to date the manuscript exactly and settle its original owner.

On these points Mr. Bernath writes :—

A careful examination of the calendar enables us to fix the exact date of the execution of the book. It contains, under the 27th of September, the name of S. Elzearius, who was canonized in 1368, while the name of his wife, S. Delphine, does not yet appear in the list of saints. It is therefore clear that the book was written between 1368 and 1372, the year in which S. Delphine was canonized . . . I think we may go further and establish its precise date. The lady whose portrait occurs twice in the miniatures wears in both cases a veil on her head—a sign that she was a tertiary of the order of S. Francis. Now we know also that S. Delphine was a tertiary of that order. We may presume that so soon after the canonization of S. Elzearius, only members of his family would have had such a special veneration for this comparatively little-known saint as to give him such a prominent place in the offices as we have seen. I do not see any reason why this prayer-book should not have been executed for his wife S. Delphine. . . . If this be the case the lady portrayed in our book would be S. Delphine, and it would be certain that the manuscript was executed in 1368-69.

As to this, granting that the lady's head-dress is a veil, what is the authority for the suggestion that a woman wearing a veil must needs be a tertiary? And if a tertiary, why of necessity a Franciscan? Did the Sienese Andrea Vanni mistake S. Catherine of Siena, who belonged to the third order of S. Dominic, for a Franciscan tertiary when he gave her a veil? And as to S. Elzear's family being his chief devotees immediately after the canonization, generally speaking, one might say universally, there is a considerable and widespread cultus *before* a canonization; and having regard to known facts there is certainly no reason for thinking that it was otherwise in this case.

Other statements invite criticism, but it is hardly worth while to dwell upon them, for Mr. Bernath's theory is more than disposed of by a simple consideration of the dates.¹ S. Elzear was not canonized in 1368 but in the following year. This we have from the direct statement of the pope, Urban V, himself; for on 15th April, 1369, he wrote to the bishop of Apt, informing him that he had on that same day placed the name of Elzear in the

¹ He had said that the name of S. Elzear "occurs not only in the calendar but also in the litany and on f. 151 he is celebrated by a commemoration"—which means, I imagine, that a proper prayer is provided for the day on which he is commemorated.

Letters to the Editors

list of the saints.² But he did not complete the formalities, and died on 19th December, 1370, without having promulgated the necessary bull of canonization.³ This was done by his successor, Gregory XI, on 5th January, 1371.⁴ Nor was S. Elzear's wife, Delphine, canonized in 1372; she is still uncanonized. Though sometimes incorrectly spoken of as *Saint*, her proper style is *Blessed Delphine*; and as a *beata* her feast has been observed throughout the Franciscan order and at Apt.⁵ But even were it the fact that she was canonized in 1372, Mr. Bernath's suggestion that this manuscript might have been executed for her some three years earlier would not have been easy of acceptance. The why and wherefore need not be gone into—the date of B. Delphine's death is sufficient. F. Stephen Donovan, a Franciscan, writing in "The Catholic Encyclopædia", gives this as 26th November, 1358, a dozen years or so before S. Elzear's canonization.

Yours faithfully,
EGERTON BECK.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Mr. Egerton Beck's letter discussing questions raised by Mr. Bernath's article covers most of the points upon which I had already criticized his conclusions. I add a few lines as a kind of postscript to Mr. Beck's letter.

Mr. Beck has destroyed Mr. Bernath's theory that the manuscript was written for B. Delphine, by showing that B. Delphine was dead before her husband was canonized. With the result of the argument I fully concur; but I venture to challenge the date given by Mr. Beck on the authority of "The Catholic Encyclopædia", viz., 26th November, 1358. Two authorities of great weight give the year as 1360—the "Chronicle of the XXIV Generals"⁶ and Nicholas Glassberger, the 15th-century Franciscan chronicler.⁷

But even if Mr. Bernath's premisses were sound, even if B. Delphine had been still alive when the manuscript was written, then his deductions as to the portrait appearing in it would be rendered most improbable. Is it likely that she would have allowed her own portrait to appear in a book of hours? Anyone who suggests that, misunderstands the true Franciscan spirit of humility and self-effacement. But granting that she was dead, there is no reason why the miniatures may not represent B. Delphine, and yet equally very slender reasons why they should.

I cannot help wondering why Mr. Bernath suggests 1372 as the year of Delphine's canonization. Apart from the fact that, as Mr. Beck shows, she

never was canonized, the year given is not the year of her beatification. Two years after her death, viz., in 1362, Urban V, her husband's godson, commenced the preliminary steps for her canonization in his bull *Gloriosus Deus*,⁸ but he died before the formalities were completed, and it was not until the 15th century that her name was included in the Franciscan martyrology as *Beata*.

Yours faithfully,
WALTER W. SETON.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I have read with considerable interest the criticisms of my article on "The Prayer-Book of a Saint" by Mr. Egerton Beck and Mr. Walter W. Seton. These two gentlemen have more authority to speak on liturgical and hagiographical subjects than I. The date of the death of the Blessed Delphine quoted by the two critics settles my attribution. Still, I cannot refrain from making the following remarks. The "Repertoire des sources historiques du Moyen âge" of Ulysse Chevalier (1877-86), a very serious work, calls Delphine "sainte"; there I find also "La vie de Ste. Delphine, &c.", Toulon, 1656, quoted. The date of her death is given there as the 26th of September (and not November), 1360. Mr. Beck asks why the lady portrayed there should be a Franciscan tertiary, if one at all? Well, the manuscript comes from a Franciscan monastery, thus the suggestion was near-lying. What Mr. Seton says about the "true Franciscan spirit" is in my opinion not strong enough to overthrow my suggestion, that the lady portrayed in the manuscript was a tertiary of S. Francis. Other tertiaries had their portraits painted in prayer-books during the Middle Ages too, and among the haughtiest figures in Italian history of the 14th and 15th centuries we find members of the third order of S. Francis! But be it as it may, I have published the manuscript mainly on account of its importance for the *history of art*, as a splendid specimen of Provençal miniature painting and not for the reason that it offered historical interest. As a supplementary note to my paper I may add that the arms in the manuscript seem to be those of the Bonifaci family, of high standing in Provence. This I found out after the publication of my paper.

Yours faithfully,
M. BERNATH.

THE USE OF CHESTNUT IN MEDIAEVAL ROOFS

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In *The Burlington Magazine* for December, in a paper by Mr. K. A. C. Creswell on "The Origin of the Persian Double Dome", is a statement (p. 155) that "the wood used was undoubtedly chestnut like the roof of S. Alban's,

⁸ Sbaralea, *Bullarium Franciscanum*, vi, 354.

² *Acta SS.*, Sept., vii, 526 (Paris, 1667).

³ *Ibid.*

⁴ *Ibid.*

⁵ *Ibid.* p. 494.

⁶ *Analecta Franciscana*, iii, 558.

⁷ *Ibid.*, ii, 196.

where visitors are told it is always free from cobwebs as spiders do not like it".

Since this assertion as to the material of old English roofs is so frequently made and has as often been disproved, will your correspondent be so good as to quote some documentary evidence in support of it, or else to withdraw it? I presume that he refers to some ancient roof at St. Alban's, though none has been visible within my memory, nor is to be seen now.

Yours faithfully,
W. H. ST. JOHN HOPE.

MR. CRESWELL, *in reply, writes as follows* :—

I made no statement about a roof at S. Alban's; my statement referred to the dome at Damascus, and I merely alluded to what I had been told at S. Alban's for what it was worth, as apparently analogous to the dome. I am not interested in the material of English roofs, but I conclude that Mr. Hope wishes me to repeat that the present opinion of antiquaries is that most of the ancient woodwork in English churches is of sessile pointed oak.

MR. E. J. SULLIVAN'S ILLUSTRATIONS
To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I have just seen the December number of *The Burlington Magazine*, in which I find the following notice of my book :—

REVIEWS

A CATALOGUE OF THE PAINTINGS AT DOUGHTY HOUSE, RICHMOND, AND ELSEWHERE IN THE COLLECTION OF SIR FREDK. COOK, BT. Edited by HERBERT COOK, M.A., F.S.A., Hon. Member of the Royal Academy of Milan. Vol. I. Italian Schools by Dr. Tancred Borenius. (Heinemann.) £6 6s.; complete in 3 vols., £15.

THE collection made by the late Sir Francis Cook has long been known to students of art, and has always been readily accessible to them through the courtesy of its owner. This complete and admirably illustrated catalogue will none the less be of great service for reference. Mr. Herbert Cook is quite justified in proclaiming as he does in the preface the importance and richness of the collection, though it is perhaps unnecessary to follow him in the comparison which he makes between the merits of this and other well-known private collections. It is undoubtedly one of the most important collections in England; it is a great deal to say, as one truly can, that it contains a small number of great masterpieces, though their value as works of art would perhaps be more evident if they were not immersed in such a large number of paintings which can only claim archæological interest. For all that, I am glad that the catalogue of the Italian schools has been made so complete and that Mr. Cook has secured the services of so scrupulous and distinguished a scholar as Dr. Borenius.

(14) One cannot imagine anyone more hopelessly unqualified to illustrate Omar than Mr. Sullivan has shown himself to be. His drawings, from the ugly frontispiece onwards, are entirely out of sympathy with their subject; sometimes they are vulgar in addition. He desecrates the poem instead of adorning it.

I never reply to criticism, and your reviewer is quite at liberty to hold whatever opinion of my work best pleases him, and to express it when and where he likes. To the pure all things are pure—and, I suppose, to the vulgar all things are vulgar.

At the same time I would point out that this review is not criticism, but simple abuse, unjustified by evidence, and, I prefer to think, unjustifiable.

I do not often see *The Burlington*, but imagine that such methods are hardly in accordance with the traditions and policy of a responsible and weighty journal devoted to a serious view of past and current art.

It is not then of your reviewer that I make complaint, but of your opening your columns and lending the weight of *The Burlington* to him and his abuse in such a way as to do serious damage both to me and my publishers.

Believe me, dear sirs,
Your obedient servant,
EDMUND J. SULLIVAN.

[Having examined Mr. Sullivan's illustrations, we endorse the remarks quoted by him in the above letter.—ED.]

The result is a model of what such a catalogue should be. We have all the necessary information about each picture stated with exact conciseness and without any parade of learning. When Dr. Borenius is forced to give his own appreciation of a work or to state the grounds of his attribution it is done with a discretion and impartiality such as are not always observed by art historians when dealing with controversial points. In the course of his investigations Dr. Borenius has made a number of interesting discoveries and has been able to confirm or give reasons for changing several attributions. Among these we may note the attribution of the large altar-piece, *The Coronation of the Virgin*, to Giovanni del Biondo; *The Portrait of a Young Man*, No. 43, hitherto given to Moroni, is with much greater probability given to Salviati. Dr. Borenius has definitely placed the splendid nude figures by Signorelli, which are among the finest things in the collection, and has been able to trace their history and discover the position they originally held in a polyptych painted in 1498 for the Church of S. Agostino at Siena. He gives what seem to be convincing reasons for attributing the *S. Sebastian*, No. 51, to Giannicola Manni. He has established conclusively the history of the important altar-piece by Domenichino, No. 89. A more interesting

Reviews

discovery is the identification of the portrait of *Charles V crowned by Fame* as the painting by Parmegianino described at length by Vasari and hitherto supposed to have been lost. A much debated picture, *The Madonna*, signed Antonius de Messina and variously ascribed to Antonio de Saliba and a hypothetical Antonio, is boldly and I think rightly given to Giovanni Mansueti. The Onigo portrait is no longer considered as a Giorgione by Mr. Herbert Cook, but the usual ascription to Licinio is here replaced by the plausible suggestion of Cariani's name. It agrees well with his vigorous and coarse style. But perhaps the most generally interesting of Dr. Borenus's suggestions is that of the authorship of the head of the youthful Christ which has passed at various times as a Cima da Conegliano, a Jacopo de' Barbari, and the work of an unknown Flemish artist. Everyone has been struck by the northern influence in this head shown alike by the type and the minute realization of detail. Indeed, it has always been evident that its author had seen Dürer's paintings. Dr. Borenus seems to have found at last the right solution in giving it to Lorenzo Lotto in his earlier years. It is an attribution that explains both its Düreresque character and its peculiar quality of colour. This list by no means exhausts the new material contained in the catalogue. On several points there will no doubt still be differences of opinion; indeed, Mr. Cook not unfrequently enters a protest against the unrelenting austerity of Dr. Borenus's judgments. It will be seen from this that the latter has not fallen into the frequent error of such compilations, namely a too complaisant acceptance of those high-sounding attributions which in the course of time tend to become endeared to the owners of great collections. Indeed, he has had the courage to treat these works in exactly the same spirit of impartial historical accuracy as critics more generally reserve for works in public galleries. On one point only do I feel inclined to disagree with Dr. Borenus, viz., the attribution of the *Madonna and Child*, No. 26, to Pier Francesco Fiorentino. In this case Dr. Borenus has followed a too hasty identification made many years ago by Mr. Berenson. Pier Francesco Fiorentino is seen by his signed work at Empoli to have been influenced by Gozzoli (probably when he worked at San Gimignano) whereas the *Madonna* at Doughty House is one of an almost infinite series of pictures turned out from a Florentine atelier which derived its main ideas from Baldovinetti and frequently made use of old cartoons by Filippo Lippi. As yet no one has discovered who was the chief partner in this prolific firm.

R. F.

MICHELANGELO UND DAS ENDE DER RENAISSANCE. Vol. III, parts 1 and 2. By HENRY THODE. Berlin (G. Grotesche).

CONSIDERABLE time has elapsed since Prof. Henry

Thode of Heidelberg issued the first volumes of his great life-work, the study of Michelangelo and his relations to the renaissance and the art-history of the world. A few years ago Prof. Thode, as a further instalment, published in two parts his critical researches into all the works of art rightly or wrongly ascribed to Michelangelo. These two volumes, which form Vols. IV and V of the complete work "*Michelangelo und das Ende der Renaissance*" are, and must always remain, indispensable to the student of Italian art, since, so far as finality can ever be obtained in such researches, they contain a close examination on historical and stylistic grounds of each work of art, and the reasons for accepting or rejecting it, wherever any such question may arise. This categorical criticism is of special importance in dealing with the various drawings or models which have come down to us, and which have been attributed to the hand of the master himself. The two volumes which have recently been issued, though latest to appear, really form Vol. III of the complete work. They contain a complete historical summary of the artist's life, and link the abstract and theoretical contents of Vols. I and II with the practical and concrete statements in Vols. IV and V. This third volume is therefore the kernel of the whole work, and should be studied carefully by all who wish to obtain a complete grasp of the circumstances in which the mighty achievements of Michelangelo in painting, sculpture, and architecture were conceived and carried out. The work of Prof. Thode, as now completed, is obviously one of some formidable magnitude, though this bulk is by no means incommensurate with the magnitude of the task which he set before himself. Prof. Thode is not merely a professor and historian of art, he is a poet, musician and philosopher as well. In his earlier volumes he gave us a metaphysical view of the age which produced an artist of the calibre of Michelangelo, and in the present volumes he expands the claims of the artist himself to be poet and philosopher as well as painter, sculptor and architect. His construction of Michelangelo as "*Ueberschensch*" or "*Superman*" is quite in the manner of Nietzsche, and although he makes out a good case for Michelangelo as considered from this point of view, this very sense of superhumanity which is conveyed reacts in a sense of personal deprivation in the loss of a friend with whom one was accustomed to associate on more level terms of acquaintance. So much has been written before upon the great works of Michelangelo, the Sistine Chapel, the Julius monument, the Medici tombs, the *David*, that even Prof. Thode's theories can afford little that is new to discuss. It is only the minor works which provide material for criticism, and we are therefore not surprised to find that Prof. Thode gives his consent to

certain works, such as the *Apollo and Marsyas* relief at Dorpat, the *Apollo* statuette at Berlin, the *S. Proculus* at Bologna, and other works in sculpture, about which modern criticism has not as yet made up its mind. *The Crucified Christ* in S. Spirito at Florence was first attributed to Michelangelo by Prof. Thode himself, so that he is naturally inclined to assert its authenticity; we doubt, however, if he will convince everybody by his reasoning, for although there undoubtedly was a Crucifix in this church carved by Michelangelo himself, it is difficult to accept the Crucifix now actually in the church as certainly the master's own work. The general trend of Prof. Thode's argument is to show that for the artistic expression of the mythological, transcendental and symbolic workings of the human mind the art of sculpture is the best to use; for the inner working of the individual, the expression of a personal religion, based on personal relations between the human mind and the deity, as exemplified in the Christian religion, the art of painting is the most suitable mode of expression. This explains the neglect of sculpture after the fall of paganism and the triumph of Christianity, and the predominance of painting during the middle ages and the early days of the renaissance. With Michelangelo and other artists of the renaissance there was a return to the mythological and symbolic spirit, the ideal rather than the personal aspect of beauty, which produced a revival of the old Greek spirit, and concurrently with this an immense development in the plastic arts. In his great works, therefore, Michelangelo departs from the Florentine traditions, soars above the renaissance, and embarks upon an expanse of gigantic conceptions which only a man of titanic intellect could carry out. It is not surprising that the monument to Pope Julius II never attained completion. The wonder is that the ceiling of the Sistine Chapel was ever completed, and the Medici Chapel carried out to its present extent. It requires the knowledge and experience of a lifetime to appreciate the genius of Michelangelo. Those who are willing to undertake this task will have to find leisure to read and study Prof. Thode's great work, which may perhaps be beyond the scope of the desultory reader. The genial and learned writer's style is somewhat effusive, and the reader feels sometimes like a cockleshell on a sea of sentences, with individual words of abnormal length breaking like "white horses" on the surface. It is impossible within present limits to follow Prof. Thode further, but we may express the hope that the valuable contents of Vols. IV and V may be given to the world in an English dress, and form the textbook for future students of Michelangelo. L. C.

GREEK ART AND NATIONAL LIFE. By S. C. KAINES SMITH. With twenty-seven plates and three text illustrations. (Nisbet.) 7s. 6d. net.

THE central idea round which Mr. Kaines Smith

has written this book is that the value of Greek art to the modern world lies in the fact that it was the outcome of the national life, which found in it completest expression. The artist "was part of the time in which he lived, and his art was its mirror; . . . though power of expression was the artist's gift, the soul which shines through his work is the soul of a nation." It follows that only through a full and sympathetic understanding of the human conditions which produced Greek Art can the present age grasp its message. Material for such a study exists in abundance, for during the past thirty years excavation and scientifically conducted research have shed a flood of light on the past, but the modern archæologist is absorbed in the details of his material, and sentiment is no factor in the problems which he sets himself to solve. This attitude does not, however, help the outside public to appreciate the message of Greek art; for *that*, synthesis and speculation are needed, and Mr. Kaines Smith has therefore set himself the task of so visualizing the human conditions suggested by excavation and comparative archæology as to arouse enthusiasm and instil a desire for further knowledge. Of his own enthusiasm there is no doubt; he pours it forth with a fluency born of long practice in popular lecturing. Not a few of the statements which run trippingly from his pen on such complicated problems as the pre-hellenic civilizations of Crete and the Mainland are miracles of conjecture; his attitude on the "Homeric question" is carefully "unscientific", but in dealing with the classical world he is on his own ground, and this is therefore the most successful portion of his survey. This section of the work is preceded by two useful chapters on "Decorative and Creative Art" and on "Colour in Sculpture", in which the author indicates clearly the difference between the ancient and the modern starting point, and sets forth the limitations of ancient art, the forces which controlled it, and the relation of Greek sculpture to architecture. C. A. H.

DIE ENTWICKLUNG DER BAROCKEN DECKENMALEREI IN TIROL. Von HEINRICH HAMMER. Mit 44 Tafeln u. 6 Doppeltafeln. Strassburg (Heitz, "Studien zur Deutschen Kunstgeschichte", Heft 159). 30 M.

THIS volume, in an important series of German art handbooks, forms a valuable contribution to the history of the baroque period, and traces with great care the influence of that movement on the ceiling-painters of the Tyrol. The earlier examples cited are, as might be expected, from Italian-speaking towns south of the Alps where Austrian rule has always been something of an anomaly, and the remarkable development of this peculiar craft may be ascribed to the Jesuit father, Andrea Pozzo. This ingenious artist was born in Trient in 1642, and gained notoriety by his decorations at S. Ignazio and other churches in Rome as well as by his famous text-book on perspective. He was followed in his native land by many apt pupils,

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and whole families of ceiling-painters rose up, such as the Schors and Waldmanns. The influence of Tiepolo also permeated the district from Venetia, his aims and methods differing fundamentally from Pozzo's. But the art probably reached its zenith in the work of Matthäus Günther, in the middle of the 18th century, and after his day a decline rapidly followed. An admirable bibliography and fifty finely-produced colotype plates add to the value of this scholarly and exhaustive monograph. M. S. B.

L'ARCHITECTURE CLASSIQUE À SAINT-PETERSBURG À LA FIN DU XVIII^e SIÈCLE. Par LOUIS HAUTECŒUR. Paris (Champion), 4f. 50.

IN no other capital of Europe had the architects of the classic revival of the 18th century such opportunities as were presented in the planning of St. Petersburg. Not only were there open spaces awaiting development, but the existing houses, being mostly of slight construction, were easily razed, so that everything was favourable to the laying out of the city on a monumental scale. M. Hautecœur pictures very clearly the dual influence at work throughout the period, to which France, equally with Italy, contributed. During the last quarter of the century, when Catherine, "prosterneée devant l'image de la postérité", carried on with such vigour the classicizing of her capital, Rome and Paris alternated in supplying her with architects. There was a notable exception, however, and the description of the work of the Scottish architect Charles Cameron, employed by Catherine in designing many important buildings, will doubtless form the most interesting chapter for English readers. Cameron, who is unknown in this country save as the author of a folio on the baths of the Romans, is justly celebrated in St. Petersburg as an artist of great distinction, and the examples of his work selected for illustration give us some idea of his power. W. G. K.

ANDREA SOLARIO. By LISA DE SCHLEGEL. Milan (Alfieri & Lacroix), 31.

THIS little volume—a reprint from the "Rassegna d'Arte"—cannot be said to supply our want of a serious monograph on Andrea Solario. One drawback is that the authoress is apparently unacquainted with what is one of the most important treatises on the subject—the pages devoted to Solario by Crowe and Cavalcaselle in their "History of Painting in North Italy". Nor do we find anything like the whole of the available material discussed. Whether one agrees with Morelli or not in considering the *Ecce Homo* at Lüttschena and the *Salome* at Oldenburg as Flemish copies (and with regard to the Oldenburg picture we should certainly say he was wrong), surely some mention should have been made of these important signed pictures; and other omissions include the interesting early *Madonna* in the Brera (No. 283), the *Ecce Homo* now in the collection of Mr. F. A. White (published by Prof. Suida in the "Monatshefte" for 1909, p. 482), the *Madonna with Four*

Donors in the Johnson collection, &c. In matters of style criticism, the book is mainly an amplification of what was previously known. The volume is attractively produced and well illustrated. T. B.

FILIPPO BALDINUCCI'S VITA DES GIO. LORENZO BERNINI mit Uebersetzung und Kommenter von A. RIEGL, . . . Vienna (Schroll), 10 K.

ONE of the most signal proofs of the wider dissemination of true artistic appreciation among students of the fine arts has been the shedding of prejudice about classical or primitive art, or about modern art, and the acceptance of the principle that every age is responsible for the art which it produces, and that the skill of the artist depends on the demand made upon him and his power to comply with it. No one was a greater exponent of the art of his period than the sculptor-architect, Giovanni Lorenzo Bernini, the champion of the *baroque* school of art in the 17th century. This school has lately been the subject of much learned study, especially by the late Alois Riegl, the author of an important work, "Die Entstehung der Barockkunst in Rom", published at Vienna in 1908 (see *Burlington Magazine*, XXI, p. 363). The special works on Bernini, notably that by Frascchetti, had led Riegl to take the well-known life of Bernini by Baldinucci and annotate it bit by bit from his own researches. These, having been found among his papers, have been carefully collected and edited by MM. Burda and Pollak, and published as a commentary to a reprint of the aforesaid life by Baldinucci. It follows that all who desire to study the life and works of Bernini and the period in which he lived should not omit to study these notes by Riegl, the text of Baldinucci's work being given in both Italian and German and many valuable additions or emendations made. L. C.

RECENT PRINTS AND REPRODUCTIONS

(1) THE present number of the "Oesterreichische Kunstschatze"¹ is a particularly interesting one, comprising six reproductions of an Austrian master of 1512 illustrating the local miracles of the Virgin of Mariazell in Styria, with notes by the editor; and a rather fine limewood *Head of Christ* in the Museum Joanneum, Graz, by an Austrian master of the beginning of the 16th century.

(2) The two numbers² of the "Archiv. für Kunstgeschichte" contain a wide assortment of subjects; paintings on panel and canvas; sculptures in stone and wood, coloured and plain; pen-and-ink drawings, plain and washed; aquatints and silverpoints; representing the most various masters and largely preserved in private collections. Among the less accessible works and those by less-known masters thus conveniently offered in illustration, the following may be noticed: in the

¹ *Oesterreichische Kunstschatze*, III Jahrg., Heft 5; Jährlich 10 Hefte, K. 60 (M. 50).

² *Archiv. für Kunstgeschichte* herausgegeben von Detlev Freiherren von Hadeln, Hermann Voss u. Morton Bernath, Lief II, III. Leipzig (Seemann).

Museum der bildenden Kunst, Leipzig, a polychrome, lime-wood figure of a female saint of the school of Tilman Riemenschneider, an expressive portrait of a woman by Conrad Faber, and a 14th-century, Pisan, alabaster *Madonna and Child*; in the University of Erlangen, a pen drawing by Dürer of the head of an old man; in the parish church of Zabern, a characteristic half-figure of a bishop by some Lower Alsatian 16th-century carver; in the collection of Friedrich August II, Dresden, a *Wheel of Fortune* washed drawing by Hans Weiditz; in the grand-ducal print room, Coburg, a bust-portrait in chalk of a young man by Cranach the elder; in the Fogg Art Museum, Harvard University, an *Annunciation* panel by an unknown French master, c. 1500; in the Museo S. Carlo, Mexico, *The Seven Theological Virtues* by Pedro de Campaña; three subjects of the life of S. Bonaventura, by Francesco Herrera el viejo (The Earl of Clarendon); an *Adoration of the Magi* by Lo filio del maestro Rodrigo (Mr. Lionel Harris); a *Mass of S. Gregory*, by Cranach the elder (Messrs. Ehrich, N.Y.); an apparently fine portrait by Joost van Cleeve the younger (M. Charles Brunner, Paris); an attractive Venetian picture of three young women, c. 1530 (Minister W. von Stumen, Berlin); an imaginary landscape with flying men, by Goya (Mrs. Havemeyer, N.Y.); an unusual fragment of an *Annunciation* ascribed to Crivelli (Prof. Dr. U. Thieme, Leipzig); and *Two Musicians* by Antoine Pesne (Dr. M. J. Binder, Berlin). The editors have also brought together a triptych by Gaudenzio Ferrari, of which the centre *Madonna and Child* is from an old copy in the Leipzig Museum, and the original wings are in the Rurnjantzer Museum, Moscow. By no means all the works reproduced seem to be of great artistic importance, but that, we may take it, is not the editor's objective, and among the forty illustrations of these two numbers more important works are not included in this enumeration.

NOTES

THE WALPOLE SOCIETY. — *The Burlington Magazine* cannot advocate too much the claims of the Walpole Society, since it is the only society exclusively devoted to the preservation and publication of works of art produced in the British Islands. The Society now numbers 317 members, subscribing one guinea a year, which entitles them to its publications, unobtainable otherwise. Until the members increase, these publications must be confined to "The Annual". The first annual, 1910-1911, received here [Vol. XXII, p. 324], at any rate, certainly no more than the praise which it justly deserved. "The Second Annual",¹ distributed not long ago, is a decided improvement on the first. It is more definite, more authorita-

¹ The Second Annual Volume of the Walpole Society, 1912-1913, Oxford (University Press), issued only to subscribers.

(3) The two first portfolios of clear collotype reproductions of lace³ occasioned by the exhibition at Leipzig in 1911, have already been noticed (Vol. XXIII, p. 177, June, 1913), and the editor, Mme. Marie Schuette, is to be congratulated on having completed the series of sixty-six plates in a third portfolio equally well selected and produced as the first two. But perfect specimens of early laces are rarely to be found, and it is surely desirable, especially in national museums, that such valuable records of design should be pointed out, and not indiscriminately classed with patched and mangled examples of the same period. In this interesting series, for example, the correct and perfect design of Pl. 56 is not differentiated in any way from the confused and evidently mutilated specimen of Pl. 51.

(4) Mr. Macbeth-Raeburn's *Countess of Mexborough*⁴ is one of the best examples of mezzotint recently produced in the manner of the great masters of the late 18th and early 19th century. It is most accomplished in workmanship, and except for slight washes of blue in the sky, and a few touches on the eyes and mouth, purely printed in colour. However, the inevitable comparison with William Ward's famous mezzotint after the same picture leaves one with an increased admiration for the older engraver. We can well believe that Mr. Macbeth-Raeburn is more faithful to his original than Ward, but his plate does not possess the same richness of tone, and the smoother grain in his treatment of the face is less satisfactory to one than the breadth of grain and softness of tone shown in Ward's version.

BY VARIOUS REVIEWERS.

³ *Alle Spitzen, aus Anlass der Spitzenausstellung im Städtischen Kunstgewerbe-Museum zu Leipzig, 1911*, herausgegeben von Marie Schuette. Städtisches Kunstgewerbe-Museum. Lief. 3. Leipzig (Klinkhardt u. Biermann), 40 M.

⁴ *The Countess of Mexborough* (after Hoppner). Mezzotint by H. Macbeth-Raeburn, and printed in colours. Published by Basil Dighton. £6 6s.

tive, better illustrated, and better edited. It contains eight important monographs on works of purely British art written by highly competent authorities, and is illustrated with 77 pages of reproductions, including five of Mr. E. W. Tristram's admirable polychrome drawings of decorative paintings, with figures in the text from line drawings by Prof. Lethaby, for which he has a particularly expressive talent. As to the text, Mr. Lionel Cust practically exhausts with his essay and illustrations the subject of the Tudor portrait-painter, H. E., whom he identifies as Hans Eworth. Professor Lethaby describes the series of tiles from Chertsey Abbey illustrating the typically English romance of Tristram. Mr. A. F. Kendrick explains the unique method of work and compares the design

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of *The Seasons* tapestries, now for a good many years at Hatfield. Monsieur A. Dubuisson makes a particularly pertinent inquiry into the influence of Richard Bonington and other English landscape painters on the French school. The other articles are "An Outline of the History of the de Critz family of Painters," by Mrs. R. L. Poole; "The Rood-screen of Cawston Church", by Mr. E. F. Strange; "Hugh Douglas Hamilton, Portrait Painter", by Mr. W. G. Strickland; and "Some of the Doubtful Drawings in the Turner Bequest of the National Gallery", by Mr. A. J. Finberg. All these articles are excellent in themselves, eminently suitable for the Society to publish, and with one exception scarcely within the scope of any other publication. But I must repeat some advice on the composition of the volume. Out of 140 pages, 83 are too many to devote to the art of portraiture, greatest in England through importation, and by exportation only secondary in the history of art. Also the Society's first charge should be to save for history the numerous objects in danger of destruction and in more imminent danger of falsification by hands itching to restore and wholly untrained to preserve them. Though most of the objects illustrated in "The Annual" are published for the first time, the great majority of them are in safe custody and in no danger of loss or maltreatment. But the Society cannot perform even this primary function unless it is better supported. An analysis of the list of members exposes once more the lamentable apathy to the arts of the peoples among whom the Anglo-Saxon spirit predominates. The Society, being non-commercial, strikes no chord in the Anglo-Saxon mind. To gain respect the members must make a profit and pocket it, and Anglo-Saxonism will at once esteem and invest in a successful company. Apart from the two great national institutions in London, and the libraries of the two Universities, four provincial towns,¹ one City Company (the Salters), and one Colonial library (New South Wales) belong to the Society. If Bootle, and Sale in co-partnership with Aston-upon-Mersey, subscribe for their libraries, as much might be expected from the agglomeration of bodies employing themselves on education which squabble in the Imperial Institute, or from great cities such as Liverpool, Glasgow, and Birmingham, which do support highly effective universities. Not a single ecclesiastical corporation subscribes, and among the thousands of ecclesiastical guardians of precious works of art, the subscribers number seven, of whom several have no such responsibility, for they hold no benefices. These excellent annuals are in fact rendered possible only by the few enlightened natives, largely assisted by Greek, Jewish and German residents, who also form the Vasari

¹ Manchester provides four or five public subscriptions.

Society, the Dürer Society, and the Arundel Club, societies doing excellent work, which, however, naturally appeal to a wider circle of foreign subscribers, since the scope in each case is more than purely national. These remarks are made in the hope that *The Burlington Magazine* may carry with it a larger knowledge of the Walpole Society and may obtain for it much more support than it has received hitherto. A. J.

NEW PERIODICALS. — We congratulate our Darmstadt contemporary, "Innen-Dekoration", a publication devoted to domestic architecture, furniture and ornament, on having entered on the twenty-fifth year of publication, and we welcome three new contemporaries—"Sophia", "Revue Sud-Américaine", and "Needle and Thread"—which reached us too late for acknowledgment in the proper place. (1) "Sophia" is particularly welcome, since its objective is antique Russian art, with special reference to icon painting. It is published at Moscow six times a year, at the price of 2 roubles, by K. Nekrasov, under the editorship of M. P. Muratov, who is already known to readers of *The Burlington Magazine*. The first number, which will be noticed more fully later, is well produced, clearly illustrated, and contains many interesting articles, showing, as the title suggests, the abiding influence in Russia of Byzantine art. (2) The "Revue Sud-Américaine" is apparently concerned only incidentally with the "material arts", the first number containing little reference to them more distinctly South American than an essay on the present state of the plastic arts in France; but among writers of established reputation contributing to the first number are MM. G. Clemenceau and Paul Adam, Mr. R. B. Cunninghame-Graham, MM. Francis Vielé Griffin and Camille Mauclair. The director is M. Leopoldo Lugones. The administration, MM. Sahores et Ojeda, may be addressed, 32 Avenue de l'Opéra, Paris. The Revue is to be published monthly at 2 fr. a number, abroad 3 fr. (3) "Needle and Thread" is a shilling illustrated quarterly, published for the proprietors, James Pearsall & Co., silk-manufacturers, by Simpkin, Marshall, "devoted to the study of fine needlework, treating of stitches, of pattern-making, of embroidery in the past, and all other subjects of interest to those who would ply daintily needle and thread". So long as it is edited by so skilful and learned a needle-woman and so clear a schematic draughtswoman as Mrs. Archibald H. Christie, and contains articles by her and so experienced a designer and critic as Professor Selwyn Image, this well-illustrated little periodical is likely to do credit to its proprietors and be useful and agreeable to needle-workers. This number fulfils the promise of the descriptive title, and contains some two dozen half-tone and line blocks and three well-produced colour plates, of

some of which working transfers can be obtained at moderate prices.

The committee of the Burlington Fine Arts Club, to whom we owe permission, at great inconvenience, for having photographed the English earthenware and stoneware reproduced here, while the exhibition is still open, requests us to state that a fully illustrated catalogue is in preparation. Subscriptions are accepted from visitors to the exhibition as well as from members of the club.

The death of Kommerzienrat Heinrich Gutekunst at Stuttgart removes one whose name is honourably connected with the history of the fine arts in the saleroom. Herr Gutekunst deserves a special record in view of his having made a peculiar department for himself in the sale of early engravings and etchings. Collectors and museum directors had learnt to look upon the Gutekunst sales at Stuttgart as the best, if not the only, place for the proper appreciation of these wares. Herr Gutekunst has left two sons to carry on the family tradition, who have established for themselves a somewhat similar position in London.

RUSSIAN PERIODICALS

The *STARÝĚ GODŮ* (Past Times), edited by M. P. WEINER, is devoted, as its title states, to the art of the past. The magazine has long been distinguished by erudite studies of 18th-century Russian art, and has been instrumental in reviving public interest in that period.

1913. January.—M. TROUBNIKOV describes the paintings of Hubert Robert now in Russian collections. Very few foreign artists have so much vogue in Russia. Robert's fertility is proverbial, and somewhat affected the quality of his work. But his great mastery is always apparent, and the number of combinations of architectural motifs which he employs in his pictures is amazing. Amongst Robert's paintings now in Russia some are highly important, though little known abroad. The Palace of Gatchina contains ten; the Palace of Tsarkoe Selo, nine; the Hermitage, four; the Winter Palace, nine (a tenth having been temporarily lent to the Russian Embassy in London); the Anitchkov Palace, three; the Palace of Pavlovsk, eight; and the palace of the Grand Duchess Elisabeth Theodorovna, four. There are also many in private collections; e.g., Countess Shouvalova owns eight and M. P. Dournovo four.—M. LUKOMSKY writes on the baroque and classical architecture of Kostroma, an important provincial town near the Volga. The western forms of architecture during the last two centuries reached the provinces of Russia mainly through St. Petersburg, though they were always twenty or thirty years behind the capital. Thus the architecture of Kostroma reflects all the developments of the art in St. Petersburg. The 18th and early 19th-century erections which have escaped the frequent fires show the real capacity and taste of the local Kostroma builders; notably, the bell-tower of the Bogoyavlensky Church (baroque), the House of the Administration of the Province, the fire station, the guard's house, and the arcaded bazaar (all in various forms of the classical style).—A curious episode is related in a note on painted snuff-boxes by M. N. VISORSKY. During the reign of Elisabeth the Government forbade the importation of snuff-boxes decorated with frivolous pictures, which were brought into Russia by foreign shippers and apparently were in great demand. To one picture, styled in the *ukas* a *pasquinade*, the empress particularly objected. It portrayed a woman, partially draped, wearing a crown, and five men, with a motto in English described by the empress as indecent. The senate was instructed to have all such boxes confiscated and to prevent any more being

ILLUSTRATED CATALOGUES OF AUCTIONS IN FEBRUARY

FOR the sale of the second portion of the library of the late Mr. George Dunn on February 2-6 SOTHEBYS have issued an illustrated catalogue (2s. 6d.) with coloured plates, six of which are facsimile reproductions of fine bindings. No. 1377 shows a particularly good specimen of royal Lyonesse binding of the early 17th century. The collection is rich in manuscripts, early printed books and old bindings.

LEPKE, Potsdamerstr. 122 a-b, Berlin, W, 35 will sell (3, 4 Feb.) the late Geheimen Legationsrats Raffauf-Horchheim's collection of works of art of all sorts, late-gothic and renaissance furniture, woodcarvings, Roman early Christian portrait busts, pictures, silver-, bronze-, pewter-, copper-, iron-, and leather-work; near-eastern carpets; Italian and oriental silken textiles; Italian maiolica, Persian and Turkish half-fayence; Rhenish stoneware; middle Dutch fayence; Transylvanian stoneware; books; and objects of historical interest. The second day's sale begins with the ceramics. The 22 pages of illustrations show interesting specimens in all the classes.

imported. A fortnight later the College of Commerce reported to the senate that one snuff-box had been taken from an Englishman, Thomas Foul, and two from a Frenchman, Dernard. Soon afterwards forty more were seized from Isidore Crape, also an Englishman. Of these, five were described as portraying the Kurfurst of Bavaria, in full regalia, except the breeches, with a servant girl beside him, and next to her the Queen of Hungaria putting on the breeches. Four other boxes bore other caricatures on contemporary politics. Of this set the later boxes were returned to their owners, but the five first described were retained. Whether any of the *pasquinade* boxes described in the *ukas* have ever been found since is unknown.

February.—M. KOURBATOV surveys the history of garden sculpture from remote antiquity to the present time. In the modern period he notes two dominant influences, the Italian and the French. English gardening is noted by him for the original practice of placing statues in the middle of lawns; for frequently dispensing with pediments; and lastly for the art of shaping trees, which, he says, has only been preserved in this country. Russian garden sculpture, at its best during the 18th century, had little originality, being drawn principally from second-rate Italian examples. The best specimens, in the Summer Garden, St. Petersburg, and in some of the suburban royal residences, are described and reproduced.—Interesting plans of the fireworks produced for the Tsaritsa in 1735 accompany an article by M. A. J.—M. NERADOVSKY records the acquisitions during 1912 to the Museum of Russian Art of Alexander III, through numerous gifts from the Tsar and from several institutions and private persons. Amongst these are many exceedingly valuable old icons, ecclesiastical utensils and embroidery from the 14th to the 17th centuries, and rare prints, drawings, water colours, paintings and sculptures from the second half of the 17th to the present time.

March.—BARON A. DE FOELKERSAM describes various methods of treating tortoiseshell, and gives details of the numerous specimens now in the Hermitage and Baron Stieglitz's school of art. Among the articles in the school are a tortoiseshell table, with incrustations of gold and mother-of-pearl, made in France at the beginning of the 18th century for Marie Anne of Austria, Queen of Portugal, whose coat-of-arms is reproduced on the reverse side. The table was acquired by the school in 1886 from Herr Goldsmid of Frankfurt, and ranks as one of the best and

Russian Periodicals

largest specimens of its kind. The Hermitage has several smaller articles of beautiful design, such as tobacco boxes, notebooks, &c.—M. LOUIS HAUTECEUR, dwelling on the original illustrations by Poussin accompanying the Chantelou MS. of Leonardo da Vinci's "Trattato della Pittura", now in the Hermitage, compares them with those in the edition of the "Trattato" by Raphael du Fresne (1651), and criticizes the statements by du Fresne and Gault de St. Germain concerning the nature of the "Trattato" drawings. It may be surmised from these statements that (1) Gli Alberti was the author of the geometrical figures; (2) some figures were added by Errard; (3) Poussin's drawings were in outline only; (4) Errard touched them up; (5) Errard added landscapes to the figures. M. Hauteceur's opinions are as follows: He admits the probability of (1). (2) Errard added some figures, but the Chantelou MS. does not contain the drawings of women illustrating the chapters on drapery in the du Fresne edition. Poussin's figures, twenty-seven in all, with the exception, of the few anatomical ones at the beginning, all portray nude men, only the last one being draped. (3) The statement that Poussin's drawings were in outline, and that Errard added the shading, comes from Gault de St. Germain, who supports it by a reference to some MS. obviously not Chantelou's, and of which the existence is doubted by M. Hauteceur. (4) The Chantelou MS. has the figures shaded with Chinese ink, and their technique is undoubtedly Poussin's. (5) Poussin was right in accusing Errard of adding landscape to the figures, as the Chantelou MS. has hardly any landscapes.—M. ERNST devotes a few pages to the life and works of Anton Levashov, a painter of the first half of the last century, who accompanied the Russian mission to China, where he became a fashionable portrait painter. He left some interesting scenes of Chinese life.—M. OBOLIANINOV records several hitherto unknown marks of Russian china.—M. STOLPIANSKY contributes a note on the fancy "banquet tables", very popular in France and Russia during the 18th century.

April.—BARON N. WRANGEL describes the "Marienhof", a small country house in the government of St. Petersburg, about 200 years old, containing numerous historical and artistic relics of the family of Resvy.—The recent Exhibition of Ancient Russian Art is dealt with in articles by MM. MOURATOV and STCHÉKOTOV. M. Mouratov gives the general outlines of the history of Russian icon-painting. M. Mouratov points out that a proper study of the more ancient periods has only been possible since 1905, when a tolerable measure of freedom was granted to the "Old Believers" and many examples of the ancient art were thus brought to light. He considers that the icon-painting of the 11th, 12th, and 13th centuries shows the influence of Byzantine fresco and mosaic designs. The 14th and 15th centuries were the period when the art of icon-painting reached in Novgorod its highest perfection. While still connected with Byzantine art, Russian icon-painting took from it and further developed the elements of monumental antique art, which explains the appearance in icons of forms sometimes attributed to renaissance influence. M. Mouratov doubts the truth of the theory of Italo-Grecian influence as advanced by MM. Kondakov and Latishev, and supports his contention by a reference to the 15th-century icons of Roublev and others. The 16th century witnessed a decay of icon-painting caused by the fall of Novgorod. The Moscow school of art rose to a great height of artistic achievement only with the Stroganov School of painting, an isolated exotic flower which must have satisfied only a small group of refined and enlightened noblemen. The methods of design and colouring of the Novgorod icon-painters are discussed in the article by M. Stchékotov, who justly eulogizes such wonderful creations as *S. George* and *The Entry into Jerusalem, The Descent from the Cross, The Decollation of S. John, and The Last Supper*. In the absence of even the slightest attempt at relief modelling of figures, M. Stchékotov sees the national character of Russian icon-painting.

May.—M. DENIS ROCHE surveys the works of Nicholas Pineau, who spent several years in Russia designing for the Tsar, Peter the Great, various articles of furniture and ornament, as well as buildings. Several new drawings, not included in M. Leon Deschairs' editions of Pineau's works (Paris, 1911), are reproduced.—BARON A. DE FOELKERSAM writes on the application to art of lapis-lazuli, illustrating his article from specimens in the Hermitage.—M. STOLPIANSKY quotes some interesting facts about art sales in old St. Petersburg, and mentions that English pictures and prints were once extremely popular, as may be seen from the following advertisement (1793):—"Next to the wood-

shop by the river Moika are offered for sale pictures of some of the best artists and about 2,000 English prints".

June.—BARON A. DE FOELKERSAM recounts the story of the Duchess of Kingston who paid several visits to Russia during the reign of Catherine II. Anxious to secure the Empress's favour, the Duchess sent her a collection of valuable pictures. Catherine accepted them, but neither their names nor their present locality are known. The Duchess's visits also incidentally brought to Russia some important pictures, and two of them, attributed to Raphael and Claude Lorraine, even became the subject of a dispute between the Duchess and Count Tchernishev, who maintained that she presented them to him. She also brought over 7 cartoons for wall-coverings, by Rubens and Snyders, now in the Academy of Arts. Reproductions of them are given. The Duchess's estate, "Chudley", still intact, is situated in the Estland Government, about 150 kilom. from St. Petersburg.—M. TROUTOVSKY reviews the Romanov Exhibition. M. STOLPIANSKY continues his article on the art trade of old St. Petersburg.

July-September.—This is a special number in commemoration of the Romanov tercentenary. PROF. MIRONOV analyses portraits of Michael Fedorovitch, first Tsar of the dynasty, and concludes that the only authentic portrait is the one by Olearius, published in his book of Travel in Russia (1647). Other portraits either imitate Olearius's drawing or give more or less imaginary presentments of the Tsar.—M. P. MOURATOV writes on the history of icon-painting during the reign of Michael Fedorovitch. In the previous period, towards the end of the 16th century, that art reached its acme in the Stroganov school, which, though somewhat resembling the more popular and common-place Moscow school, differed from it in its masterly technique and its allegiance to the Novgorod tradition. At the accession of Michael Fedorovitch the distinction became less definite. However, individual artists of the Stroganov school, mostly pupils of the old Stroganov masters, remained popular, and M. Mouratov describes the very creditable icons produced by some of them.—Under the title "Materials for the History of the Tsar's Collections" M. A. T. contributes four notes. (1) On copies by Unterbergen of the Vatican *Loggie*, by Raphael, in the Hermitage; (2) on the correspondence between Catherine II and the engraver Chodowiecki; (3) on the pictures by Reynolds in the Hermitage; (4) on the dealings of Catherine II with the French architect and decorator, Clerisseau. BARON WRANGEL writes on the attitude of Tsar Nicholas I to art matters, and recounts his wanton destruction of several hundred pictures which did not suit his taste. They were, however, mostly contemporary works, which reminded him of unpleasant incidents of his reign, but he sold and dispersed a great many others. The article contains lists of works; (1) confiscated from the Polish magnate, Prince Sapiega; (2) destroyed by the Tsar's orders; (3 & 4) taken from the principal collections and distributed among official institutions and (5) sold by auction in 1854. These last numbered nearly 1,200, and included works of Giorgione, Lucas van Leiden, Anibale Caracci, and Peter Lastman. Many sold at this auction for a few francs were bought back by the Hermitage for as many thousands.—M. W. LOUKOMSKY contributes a note on the Tsar's charters, granting temporary rights of possession, issued during the 17th and 18th centuries, describing their designs and texts.—Architecture in the reign of Nicholas is dealt with by ALEX. BENOIS and N. LANSERÉ. They record the new and more favourable estimate of this period that has just begun to appear in the artistic world. They note and fully describe the works of Stakenschneider, Benois, Brullov, Klentze, Menelas, and others, and essay to define the peculiarities of the style of that reign.—Among other articles are "A portrait of Tsar Ivan Alexeievitch", by M. S. IAREMITH; "The Portraits of Elisabeth Petrovna by Moreau le Jeune", by M. DENIS ROCHE; "The Monument to Peter the Great by Rastrelli", by M. STOLPIANSKY; "A New Portrait of Catherine II by Falconet", by M. N. W.; "The Artistic Amusements of the Empress Maria Fedorovna", by M. N. W.

The "APOLLON" is the most general of the Russian art periodicals, including painting, sculpture, music, and literature. It occupies a leading position and represents the movement started by the "Mir Iskusstva" (The World of Art), no longer published, with its group of St. Petersburg artists, Benois, Somov, Bakst, Ostro'umova, Lebedeva, Lanseré, and others, characterized by pure aesthetic tendencies in accord with the contemporary movement of Russian symbolism. With the establishment of

the latter and the rise of new movements such as Post-Impressionism, Cubism, and Futurism, the position of "Apollon" has become less definite, and it has often wavered in its sympathies with one or another of the new schools. In recent articles the editor, M. Sergius Makovsky, seems to take a bolder stand against the new secessions, emphasizing his faith in beauty as the essence of art and in the continuity of tradition as the basis of artistic culture.

No. 1. 1913.—M. ROSTISLAVOV writes on the Russian Imperial China Factory and the china sculptures of Baron C. Raush von Trautenberg. The imperial factory was founded by the Empress Elisabeth in the mid-18th century, and has always been generously supported by the Tsar's private department. The artistic achievement of the factory reached its acme in the reigns of Elisabeth, Catherine II, and Alexander I. The high standard of workmanship was maintained during the time of Nicholas I, but the quality of the china fell off during the reign of Alexander II. Quite recently the factory has returned to its great traditions by reviving the principles of the 18th century. M. LEVINSON describes the works of Edward Munch, the Norwegian artist, pointing out his mastery of form as a painter, and more especially as a draughtsman, etcher and lithographer, and the remarkable air of mystic spirituality which he imparts to his works. The article is extensively illustrated.—M. TUGENHOLD reviews the Paris Autumn Salon of 1912.

No. 2.—M. LOUKOMSKY writes a long and profusely illustrated article on the modern architecture of St. Petersburg. He emphasizes the individuality of style shown in the classical erections under Catherine II and Alexander I, which still give the city its palatial appearance, and he urges the modern architect to preserve the continuity of this tradition.—M. ANREP writes on the Post-Impressionist Exhibition held in London in 1912.

No. 3.—M. OSCAR VALDHAUER, Keeper of the Antique Sculpture of the Hermitage, reviews the history of classical sculpture as illustrated by that collection, with several reproductions. He points out his recent rearrangement of the grouping, and describes the specimens of the period following the wars with Persia, *viz.* the statues of Alcamen the elder, Phidias, and Polycletes, and of the subsequent period of Scopas, Praxiteles, and Timotheus, particularly eulogizing the *Heracles* of Scopas, which forms the central work in the Salle des Muses, and comparing Scopas with Michelangelo and Praxiteles with Raphael. He further deals with the works of Lysippus (represented in the Hermitage by *Eros* and *Hermes*) whose unrivalled mastery of form served as the basis of the realistic and decorative aspects of Hellenistic art; and he concludes with a survey of Roman portrait sculpture, represented in the Hermitage by some highly important marbles, portrait busts of Salustius, of a young man of the house of Antoninus, of Balbinus, etc.—M. POUNIN contributes a notable article on the problem of Byzantine art, which, he says, in the form of icons, bequeathed to Russia its legacy of morbid refinement and decadent introspection. He revels in the splendour of Byzantine life and the casuistry and abstraction of its spirit, tired of "truth" and "reality", and seeking only for the form, the outer shell, the impression of the moment. These, divorced from actuality, acquire the significance of things eternal, radiating the silent, all-pervading wisdom of the depths. This contemplative spirit found its highest expression in the decorative pictures of Byzantine churches, and M. Pounin believes that modern art, after centuries of misconceived naturalism, has again come to the point where the traditions of Byzantine art will have to be taken up and carried on.

No. 4.—The EDITOR writes on the works of M. Alexander Golovin, the well-known painter of theatrical scenery. Passing a general judgment on the merits of the artist's works, M. Makovsky lays special stress upon his exceptional colour sense, in which he excels all other modern Russian artists. His drawing, however, is weak, and his technique is not always consistent. Beautiful as his sceneries are, they are not really "theatrical" as this word is understood in the light of the new theories (Meierhold's and Craig's), and if for this reason only are destined to oblivion. Pictorially they are mere studies, greatly enlarged, but not adapted to the architectural laws of the stage. The article contains a list of the artist's works and over thirty full-page reproductions.

No. 5.—A recent exhibition of works by the late Michael Vroubel, the greatest Russian artist of the last generation, is the topic of two illustrated articles. M. POUNIN deals with the

drawings. Vroubel's peculiar genius, the combination of a superb technical mastery with exalted vision and a power of impressive presentment, can be seen even in his early academic sketches. His designs for the Kiev cathedral of S. Vladimir are a series of masterpieces which alone in modern Russian art show real insight into the Byzantine spirit. Many of the sketches and studies of still life are full (M. POUNIN says) of the same "fantastic pathos". But Vroubel reached his zenith in his sketches for the "Demon". A short note on the canons of Vroubel is contributed by M. DMITRIEV. He emphasizes the change of ideals which Vroubel manifested at the end of his life as he came more and more to the conviction that the "art for art's sake" theory, of which in his earlier years he had been a leading exponent, touches only the surface of things, and that perfect form is only possible as a visible expression of a perfect spirit. This theory and a fuller perception of the essentials of Byzantine art are the chief legacies which Vroubel has bequeathed to modern Russian art.—M. VOLOSHIN discusses the tendencies of modern sculpture, and takes as an illustration the works of the Polish artist, Eduard Wittig.—"The Exhibition of Ancient Russian Art" is dealt with in three separate notes. All emphasize the fact that the exhibition was a revelation to the modern Russian. MM. MAKOVSKY and POUNIN give their personal impressions, and M. N. M. describes the exhibits. The exhibition has been noticed twice in *The Burlington Magazine* (Vol. XXIII, p. 94, Vol. XXIV, p. 55).

No. 6.—This number is noticeable as a fine specimen of book production. The principal article, by M. N. RADLOV, gives a survey of modern graphic art in Russia, and is profusely illustrated with line-block reproductions, no art paper or half-tone whatever being used. M. Radlov analyzes the principles of the art of black-and-white for book illustration, pointing out its synthetic character and urging that the nature of the book as a medium for art necessitates certain qualities of style and the use of a flat decorative treatment, citing the examples of the St. Petersburg artists, MM. Somov, Lanseré, Benois, Bakst, Doboujinsky, Bilibin, and, among the younger generation, MM. Levitsky, Narbout, Mitrokhin, and Tchekhonin, who follow the example of Beardsley and the Japanese, and show a true understanding of the medium as contrasted with the Moscow artists, MM. Serov, Sapounov, Kousnetzov, Krinov, and others, who apply to book illustration the methods of easel painting. Two articles are devoted to Futurism and Cubism. M. TCHOUBOVSKY attacks the first as a creed which denies the culture of the past; M. GRISTCHENKO criticizes scathingly the works of the young Russian Cubists and Futurists, members of the "Jack of Diamonds Society", on the ground that they slavishly copy the characteristics of the French masters without manifesting their depth of perception or integrity of expression.—A note on the alterations recently carried out in the Hermitage is contributed by M. KSEN. The whole collection has been rearranged rather in accordance with æsthetic than merely scientific principles. Several new accessions must be mentioned: the gift of the heirs of Count Sroganov: (1) a tondo, *The Virgin with Angels Worshipping the Infant Christ*, by Filippino Lippi, the only work by him in the museum; (2) a large picture by Cima da Conegliano, a *Pietà*, a pendant to another masterpiece by the same artist, *The Annunciation*; (3) *The Bearing of the Cross*, by Francesco Maineri; (4) *S. Andrew*, a fresco by Domenichino; (5) *Portrait of the Genoese Senator, Prince Giustiniani*, by Bernardo Carbone; (6) *A Dutch Interior*, ascribed by the former owner to Peter de Goch, but now by M. von Liphart to Peter Jansen; (7) A landscape by Meindert Hobbema; (8) a *Crucifixion*, formerly attributed to Correggio, but now to an unknown 17th-century Flemish painter; (9) *A Faun*, bust by Baccio Bandinelli, formerly attributed to Michelangelo; (10) a gilded tabernacle ascribed to Fra Beato Angelico; (11) a *Madonna*, by Simone Martini; (12) a primitive painting on wood, *The Ascension*. M. Douronovo presented a SS. *Peter and Paul*, by El Greco.

No. 7.—M. RADLOV continues his article on graphic art in Russia.—The works of the Italian Futurist sculptor, Boecioni, are dealt with in a note by M. SILLART.

No. 8.—M. LEVINSON devotes some pages to the sculpture of M. Alexander Matvieiev. A list of the artist's works accompanies the article.—M. ROSLAVLEV writes on M. Alexander Haush, a gifted landscape painter, and gives a list of his works.—Vincent Van Gogh's letters to Bernares are continued.

No. 9.—An interesting number on the works of three artists, MM. Sarian, Konenkov, and Somov, who may be said to

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represent three distinct moments in the later development of Russian art. The general aspects of modern art are discussed by M. POUNIN, who makes a passionate plea for spirituality in art, maintaining that since the fall of the Byzantine Empire the positive and realistic spirit which has taken possession of Europe has emasculated art, and that the followers of Impressionism, Cubism, and Futurism, with the exception of a few individual artists, having made pure technique the centre of their aspirations have turned the means into an end. Only in Goguin does M. Pounin see an artist who approaches the heights of Byzantine art. These criticisms were provoked by the publication of a book written by M. Makovsky, the editor of the "Apollon", whom M. Pounin accuses of propagating an art which is effete and shallow. M. Makovsky answers these criticisms in a short note.—The letters of Van Gogh are continued.—M. KSEN, in a note on the Hermitage, records the proposal, then under discussion, that the Hermitage should buy the *Madonna*, the property of Mme. M. Benois, which is attributed by M. Liphart to Leonardo da Vinci. The purchase has since been completed. He also records the exceedingly satisfactory results which were obtained by the restoration of several old pictures. Besides the return of the vividness of the colours many details were revealed, which formerly had been entirely covered with varnish and

soot. To this restoration were subjected amongst others two pictures by Hubert Robert, *The Descent from the Cross*, by S. del Piombo, *S. Catherine*, by B. Luini, a fresco by Domenichino, and *The Denial of S. Peter*, by Rembrandt, which last picture now shows several new figures, including one of Christ.—In the Antique Department M. VALDHOUER, whose article was reviewed above, made a discovery, his theory regarding which, if it is proved correct, will be considered of great importance. He examined the statue known as the *Eros of Sarantzo*, and having found in the left hand cavities indicating a place for two round articles, he came to the conclusion that the statue is a beautiful copy, if not actually the original, of the work of Pythagoras of Samoos, *The Victor at the Competitions*, of which PLINY gives a description. M. Valdhauer is preparing a special article on this subject, which is shortly to be published. He also made another discovery: the head of a boy mounted on a torso which was proved to belong to another statue. This head is now mounted on a separate pedestal, and is ascribed to the beginning of the 5th century B.C. It is of remarkable beauty.—In the Assyrian Department M. SHILEIKO was able to read some of the cuneiform clay cylinders, amongst which he found two letters by Hammuraby, receipts and bills of lading, and also mathematical tables of multiplication, cube roots, &c. A. B.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- ZIMMERMANN (E.). *Chinesisches Porzellan seine Geschichte Kunst und Technik*; Band 1, Text; Band 2, Tafeln. Leipzig (Klinkhardt), M. 50.
- AMBLER (L.). *The Old Halls and Manor Houses of Yorkshire with some examples of other houses built before . . . 1700*; 137 examples on 91 plates in collotype and half-tone, 20 plates of measured drawings and over 130 text illustrations. (Batsford.) 35s.
- MAYER (A. L.). *Geschichte der spanischen Malerei*. 2 Bände Leipzig (Klinkhardt) geh. ca M. 40; geb. ca M. 45 [with 286 illustrations in the text].
- Vasari's *Lives of the Painters, Sculptors, and Architects*. Newly translated by G. de Vere. With 500 plates, in 10 volumes, Vol. VI (P. L. Warner), 25s. net.
- LA FARGE (J.). *The Gospel Story in Art*, with 80 full-page plates. (Macmillan.) 15s.
- Archiv für Kunstgeschichte, herausgegeben von Detlev Freiherrn von Hadeln, Hermann Voss und Morton Bernath; Lief. III, Taf. 41-60. Leipzig (Seemann). Quarterly, by subscription, 36 M. per ann.
- SUDA (W.). *Oesterreichische Kunstschatze mit Unterstützung des K.k. Ministeriums für Kultus Unterricht 3 Jahrg. Hefte 1, 2 & 3-4*. Wien (Löwy), jährlich 10 Hefte, K. 60.
- "Studien zur deutschen Kunstgeschichte"; (Heft 166) Die Fridolinslegende nach einem ulmer Druck des Johann Zainer, von C. Benziger, mit 37 Abbild.; (Heft 167) Die Holzschnitte zur Architektur u. zum Vitruvius Teutsch des Walther Rivius, von H. Röttinger, mit 25 Abbild. auf 14 Taf. u. 1 Abbild. im Text; (Heft 168) Die ältere Ornamentik im Ysenburger, Schlitzer u. Riedeselschen Wappen, von Dr. H. G. Schoener; (Heft 169) Les fresques des églises de Reichenau: Les bronzes de la cathédrale de Hildersheim, par A. Marignan. Strassburg (Heitz), (Heft 166) 6M.; (167) 6M.; (168) 2M.; (169) 8M.
- "Zur Kunstgeschichte des Auslandes"; (Heft 106) Cuno Amiet, eine Einführungen in sein malerisches Werk, von E. von Syndow, mit 11 Lichtdrucktaf.; (Heft 107) Umbrische Malerei des XIV, XV, u. XVI Jahrhunderts, Studien in der Gemäldegalerie zu Perugia, von E. Jacobsen. Kopenhagen, mit 73 Lichtdrucktaf. Strassburg (Heitz), (Heft 106) 5M.; (107) 30M.
- STRICKLAND (W. G.). *A Dictionary of Irish artists, painters, sculptors and engravers, with lists of their works and 150 portraits*, 2 vol. Dublin (Maunsell), 30s. net.
- LOHMEYER (K.). *Johannes Seiz, Kurtrierischer Hofarchitekt, Ingenieur, &c., 1717-1779; die Bautätigkeit eines rheinischen Kurstaates in der Barockzeit*; 1^{er} Band. Heidelberg (Winter) [with 10 plates and 78 text blocks].
- LAMI (S.). *Dictionnaire des Sculpteurs de l'école française au 19^{me} siècle*, T. 1^{er}, A-C. Paris (Champion).

- Catalogue of a collection of Ancient Rings formed by the late E. Guilhou, by Seymour de Ricci. Paris, 200 copies printed for private circulation [with 24 plates].
- Description raisonnée des peintures du Louvre par Seymour de Ricci, avec une préface de Joseph Reinach; I, Ecoles étrangères, Italie et Espagne. Paris (Imprimerie de l'art), 4 f. 50.
- HEDICKE (R.). *Cornelis Flores u. die Floresdekoration, Studien zur niederländischen u. deutschen Kunst im XVI Jahrh.* I Text; II Tafeln. Berlin (Bard).
- A Heifer of the Dawn, translated from the original MS. by F. W. Bain, vol. III (P. L. Warner, "The Indian Stories of F. W. Bain in 10 vols."). Edition limited to 500 sets printed on paper; boards £6 net per set; natural-grain parchment, £10 net per set.

PERIODICALS.—*Apollon*, 1913, No. 10.—*Architectural Association Journal*, Dec., 1913.—*L'Arte*, Jan.—*La Bibliofilia*, Dec., 1913.—*Boletín de la Excursiones* (Madrid) Trimestre III, 1913.—*Boston Museum of Fine Arts Bulletin*, Dec.—*Der Cicerone*, Dec., Jan.—*Fine Art Trade Journal*, Dec.—*Gazette des Beaux Arts*, Jan.; with *Chronique des arts*, 20, 27 Dec., 3, 10 Jan.—[*Jahrbuch der Kgl. preussischen Kunstsammlungen*] *Ämtliche Berichte*, Jan.—*The Kokka*, Nov.—*Die Kunst*, Jan.—*La Nouvelle Revue Française*, Jan.—*Monatshefte für Kunstwissenschaft*, Jan.—*Onze Kunst*, Jan.—*Repertorium für Kunstwissenschaft*, Dec.—*Revue de l'art*, 10 Jan.; with *Bulletin de l'art*, 20, 27 Dec., 10 Jan.—*Revue de l'art chrétien*, Nov.—Dec., 1913.—*Revue Sud-Américaine* [Vol. I, No. 1], Jan., 1914.—*Sophia* (Moscow), Jan. [Vol. I, No. 1].—*Starýe Godý*, Nov.—*Studien u. Skizzen zur Gemäldekunde*, Dec.—*Town Planning Review*, Jan.—*Zeitschrift für bildende Kunst*, Jahrg. 49, 4.

PAMPHLETS, REPORTS, &c.—*The Technique of Oil Painting and other essays* by H. E. Field (Brooklyn).—*Ancient Pigments and their identification in works of art*, by A. T. Laurie, Esq., Principal of the Heriot-Watt College and Professor of Chemistry to the Royal Academy of Arts, communicated to the Society of Antiquaries, Oxford (Hart, for the Society).

SPECIMEN PARTS.—*Storia dell'Arte Greca*, vol. 1^{mo}, fasc. 1-3, da G. E. Rizzo, 3L; *Storia dell'Arte Italiana*, vol. 3^{mo}, fasc. 4-5, da P. Toesca, 3L; Torino (Unione tipografica.) [Parts of *Storia dell'Arte classica e Italiana*, ed. G. E. Rizzo and P. Toesca.]

TRADE CATALOGUES, &c.—Parker Bros., 48, Whitcomb St., London, W.C.; Catalogue MCMXIV, Military, No. 9. Military Prints, Drawings and Books.—Dietrich et cie., 10 Place du Musée, Bruxelles; Etchings in black-and-white, and in colours, mezzotints (limited editions) [illustrated] 2s.



FIGURE 10. MAY BE THE MARQUIS D'ACQUVILLE. ASCRIBED TO AIMÉE DUVIVIER. PROPERTY OF MESSRS EHRLICH, NEW YORK



BIOGRAPHICAL NOTES ON AIMÉE DUVIVIER

BY ANDRÉ GIRODIE *

[The picture reproduced here seems sufficient reason why the name of the artist to whom it is ascribed should no longer remain entirely forgotten. When it was in London a few months ago it was critically examined by the present writers in company with Sir Claude Phillips, and that eminent authority rates its merits no lower than the estimate made here. Whether the traditional history be quite accurate or not, there is no reason to suspect its authenticity. It states that the picture is a portrait of a certain young Marquis d'Acqueville and was painted by Aimée Duvivier. Its date may be provisionally placed between 1786 and 1791. The picture is evidently a genuine work of that period by a skilful painter deriving from J. L. David at the beginning of his career. The present owners, Messrs. Ehrich of New York, obtained it originally from a private collection in France. No one would have any object in ascribing a doubtful work to a painter never famous and long quite forgotten; indeed, it is the painting alone which now revives interest in the painter. The former owners were unable to provide any data about Aimée Duvivier, none of her works are to be found in public collections, nor have any except this one yet been traced. The following notes on her and her immediate family are communicated by Monsieur André Girodie, the general editor of the "Dictionnaire des artistes et ouvriers d'art de la France par provinces", who kindly compiled them from the unpublished archives of the Bibliothèque d'art et d'archéologie. Attention must be drawn to the entry from "Le Journal de Paris" for 1786 concerning one of Aimée Duvivier's exhibits that year, "Portrait d'un jeune homme tenant à la main une lettre qu'il vient de lire". This accurately describes Messrs. Ehrich's picture, but the date, plainly legible on the letter in the picture, is later, namely, 1791. We are therefore left to guess whether Messrs. Ehrich's picture is the one exhibited in 1786—perhaps dated later by the painter to commemorate some private event—or whether it represents a well-bred young man of the *ancien régime* as he was in the year 1791, like the young nobles, the Marquis Galaor de Tressan and Eugène de Moranghe, whom Aimée Duvivier painted in her old age after the restoration. For Monsieur Girodie seems justified in the suggestion that she retained her clients of the *ancien régime* throughout the revolution and the first empire. There are no means of dating Messrs. Ehrich's picture more definitely until other works by the artist have been traced.]

Monsieur Girodie's biographical notes leave no room for pretending that the talented artist was a woman of strict conduct or elevated character. Neither the artist nor her picture makes fatiguing

demands on our esteem. The picture is an accomplished and lively presentment of one of the *libertins*, the little comedians of society, possessed of a spirit ascendent enough, or at least of intelligence sufficiently vigorous and emancipated, to play heroic rôles on a tragic stage in so realistic a style as to shock the moral sense of many who expect men who lived frivolously not to die so nicely.¹

At any rate, the painter of Messrs. Ehrich's picture was an accomplished technician of the period and a vivacious portraitist. The colour scheme is still a very attractive example of the taste then prevalent. The tones of the bluish-pearl breeches, the pale yellow waistcoat, the full blue coat, the cherry-coloured cushion, the red-mahogany bureau, and the greyish-green background, all in delicate gradations of shade, harmonize perfectly with the clear flesh tints and the powdered hair. Only the pattern of the waistcoat, with the scarlet naturalistically designed poppies, strikes modern eyes inharmoniously. The pigment is solidly laid, with a smooth, lustrous surface showing little sign of the brush, but it retains, especially in the background, a distinct reminiscence of the interior luminousness brought to its highest perfection by the great early masters of the Netherlands, and conspicuous later even in the darkest colours laid by Velazquez and other Spanish masters. The picture is, in fact, a very pleasing work, and its publication will, it is to be hoped, lead to the rediscovery of others by the same painter, rendered all the more interesting by Monsieur Girodie's curious biographical details.—ED.]



A GREAT number of artists named Duvivier have flourished in France since the 14th century. The best-known are Jean and Benjamin, engravers of medals and dies in the 18th and 19th centuries. The biographies of these latter and of their large families have been studied in succession by MM. Victor Advielle and Henry Nocq.² In M. Advielle's work mention may be found of all the Duvivier artists, besides the engravers Jean and Benjamin, including Mademoiselle Aimée Duvivier, daughter of Pierre-Charles, director of the crown tapestry works in the factory at Chaillot, called the Savon-

¹ Sir Claude Phillips, observing the discreet furniture of the room and the secondary elegance of the costume, and doubting whether the *noblesse* of the *ancien régime* was much portrayed in the year 1791, suggests that the person represented was neither an exquisite nor a marquis, but a self-possessed young man belonging to the official class or the lower order of nobility. Sir Claude is also somewhat puzzled by the modern manner in which the order is attached to the coat.

² Advielle (Victor), *Notice sur Jean du Vivier, orfèvre et valet de chambre du roi Charles VI*, in *Réunion des Sociétés des Beaux-Arts des Départements*, 1889, pp. 278, &c.; also *Notices sur Jean et Benjamin Duvivier, graveurs de médailles et de jetons, et sur plusieurs autres artistes du même nom*, *op. cit.*, pp. 299, &c. and Nocq (Henri), *Les Duvivier*, Paris, 1911.

* Translated for the author from the French.

Biographical Notes on Aimee Duvivier

nerie. After other documents,⁸ the genealogy of these later Duviviers may be set out thus:—

Nicola, Duvivier—Françoise Gaulard

Pierre-Charles—Marie-Jeanne-
Colombe-Gromaire

Nicolas-Cyprien Pierre-Bernard Aimée

On 23 June, 1716, when Nicolas Duvivier had his son, Pierre-Charles, baptized, he was inspector of the royal factory, the Savonnerie, near Chaillot. At that time the director of the factory was Louis Dupont, son of the celebrated Pierre Dupont, founder of the Savonnerie and author of "La Stromatourgie".⁴ Nicolas Duvivier, after having worked under the direction of Jacques de Nourville, successor to Louis Dupont, became *concierge* and *garde-meuble* of the royal château of Vincennes.⁵

Pierre-Charles, son of Nicolas Duvivier, succeeded him and was charged in 1743 with directing the works of the Savonnerie, over which the Gobelins factory had exercised administrative surveillance since 1728. Pierre-Charles undertook important decorations from cartoons by Gravelot and other designers of the time of Louis XV, such as the carpets of the Trianon and the château de Choisy, the marquise de Pompadour's great suite of furniture, and others. He retired on a pension of 600 livres on 26 June, 1776, died at the Savonnerie on 25 August, 1788, and was buried in the presence of his two sons, Nicolas-Cyprien and Pierre-Bernard.⁶

Nicolas-Cyprien Duvivier had been charged with the direction of the works of the Savonnerie in succession to his father, and was still there under the revolution, for on 11 Nivôse of the year 5, he addressed a petition to the minister of finance, claiming the wages of 28 persons attached to the factory.⁷ As to his brother, Pierre-Bernard, he describes himself as an engineer of bridges and roads, living at Dourdan, near Paris, in the diocese of Chartres. It is certainly very curious that we find no mention of Aimée Duvivier with her two brothers in the *acte de décès* of the tapissier Pierre-Charles at the Savonnerie.

Aimée Duvivier had made her *début* two years before her father's death at the Exposition de la Jeunesse in the Place Dauphine, where she exhibited her own portrait. "Le Journal de Paris", of 1786, described the work thus :

³ Guizot (Jules), *Actes d'état-civil d'artistes français tirés des Archives Nationales pour la première fois*, in *Bulletin de la Société de l'Histoire de l'Art français*, 1876, pp. 60, &c.

⁴ La *Stromatourgie de Pierre Dupont, Documents relatifs à la fabrication des tapis de Turquie en France au xvi^e siècle*, publié par Alfred Darcel et Jules Guiffrey, Paris, 1882. De l'Eglise de Ferrier de Felix (Comte Fernand), *La Manufacture de tapis de la Savonnerie, in Histoire du xvi^e arrondissement de Paris*, par A. Doniol, Paris, 1902, pp. 273, &c.

⁶ Noms de baptême de Messieurs les officiers, employés, pensionnaires, entrepreneurs, et ouvriers des Bâtimens du Roy (MS. in the Bibliothèque d'art et d'archéologie, Paris). *Archives Nationales*, Y 437, No. 82 (a copy in the same library).

⁶ Guiffrey (Jules). *op. cit.*, p. 80.

⁷ Guiffrey (Jules), *La Manufacture de la Savonnerie en l'an 5* in *Nouvelles archives de l'art français*, 3^e série, t. VI, pp. 190, &c.

Le portrait de Mlle. Duvivier, peint par elle-même, en robe puce, est fermement exécuté et les accessoires sont assez bien rendus.

The Exposition de la Jeunesse of 1780 was the pretext for a singular exhibition which may explain, for want of a better reason, the absence of Aimée Duvivier from the family ceremonies. The following account comes from "Mémoires secrets":—

“The exhibition of pictures which took place at the Place Dauphine this year, as usual on Corpus Christi, was remarkable only for the half a dozen balconies filled with young people, some adorned only with their natural charms, and others with all the embellishments of the toilet, and all of them young ladies whose works were exhibited, especially their own portraits, so that it was quite easy to judge on the spot of the likenesses by comparing them. This new sort of coquetry attracted many amateurs more eager to look at the originals than their portraits. Mesdemoiselles Verrier, Alexandre, Rosemond, Bernard, Duvivier, Le Roulx de Laville, and the two Mesdemoiselles Guéret were the principal coryphées, and the skirmishes already excited among their spectators by passion and jealousy would have afforded amusement of another sort to any philosopher who might have been taking his walks in the neighbourhood.”⁹

At the same exhibition in 1787 Aimée Duvivier exhibited :

Un enfant de dix ans jouant avec un tambour.

Portrait d'un jeune homme tenant à la main une lettre qu'il vient de lire.

In 1791 she lived at No. 34 in the Rue des Petits-Carreaux, one of the least honourable districts near the former Cour des Miracles, near the logis in which the journalist Hébert, the future author of "Père Duchesne", occupied the first establishment of the courtesan Jeanne Vaubernier, afterwards Comtesse du Barri.⁹

At the official Salon of this year, 1791, Aimée Duvivier exhibited :

No. 156. Une femme peinte à son cheval.

No. 320. Portrait de femme.

No. 350. Portrait de femme jusqu'aux genoux.

In the same year took part "in the galleries of Monsieur Le Brun, captain of the Bataillon de St. Magloire" (*i.e.*, the expert, Le Brun), rue de Clery in the exhibition of MM. les Artistes libres":

Mademoiselle du Vivier.

No. 20. Portrait de Madame R***; de 4 pieds 2 pouces de haut, sur 3 pieds de large.

No. 21. Etude d'une figure de femme vue par le dos ;
de 2 pieds 3 pouces de haut, sur 1 pied 2 pouces de large.

No. 21^{bis} Etude d'une figure de femme en face ; de 2 pieds 3 pouces de haut, sur 1 pied 2 pouces de large.

No. 22. Portrait de M. B***; ovale de 1 pied 9 pouces, sur 1 pied et demi.

Many other artists were also represented at this exhibition; Mesdemoiselles de la Ville le Roux, Mélanie Le Fèvre, Nanine Vallain, Adelaïde R***, La Martinière, Constance Mayer, Duchasal,

⁸ *Mémoires secrets*, t. xxxii, 5 juillet 1876, pp. 169, &c.

⁹ Lefebvre, *Les Anciennes maisons de Paris sous Napoléon III*, t. iv, pp. 309, &c.

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Roprat, Gousseu, Landragin, Rosalie, Richard, Demonpetit, Lemaistre, Angeron, "de Virginie au couvent de la Conception", de Hallo, Sophie Coutouly; Mesdames H. Lenoir and Dabos. Moreover the sculptor Ricourt exhibited a "Portrait de Mademoiselle Duvivier, Peintre, Bas-relief en cire, de 6 pouces de diamètre".

The critics stated that the "salon de la rue de Cléry" had never been "si froid". It distinguished Aimée Duvivier among the "artistes du sexe", who exhibited "productions très estimables", without further remark.

From 1791 to 1806 Aimée Duvivier disappeared from the salons. The critics of the exhibition of the Rue de Cléry had already remarked in 1791: "Le vif intérêt qu'inspirent les affaires publiques et les occupations militaires donnent sans doute les motifs de la stagnation des Arts et des Artistes". Did Aimée Duvivier then leave France at the emigration? Did she take refuge with her brother at the Savonnerie, then become the "manufacture nationale de tapis, tableaux et meubles"?¹⁰ We do not know.

At the salon of 1806 she exhibited:—

No. 183. Une jeune femme, tête d'étude.

At that time she was living at No. 6, Faubourg Montmartre. She then disappears again for sixteen years during which our researches have not yet succeeded in tracing either her life or her works. These details may perhaps be discovered eventually by one of the collaborators in the "Dictionnaire des artistes et des ouvriers d'art de la France", published under my direction by the Bibliothèque d'art et d'archéologie.¹¹ Under the

¹⁰ *Inventaire général des richesses d'art de la France*, in *Archives du Musée des monuments français*, 2^e partie, p. 245.

¹¹ The first volume of this dictionary is by M. l'abbé Paul

empire a number of fashionable artists of the 18th century worked for the porcelain factory of Sèvres, but Aimée Duvivier's name does not appear in the list of painters, decorators and gilders of that factory.¹² Probably, therefore, she did not live in Paris, but led the nomadic life of certain other artists of the *ancien régime*, such as Danloux and Keman, of whose life in England we know from "Le Journal" which they left. Under the restoration, Aimée Duvivier seems to have settled in Paris. In 1822 she exhibited several portraits, not described, under one number, 456. She lived at No. 45, Rue de Provence, at that time one of the most aristocratic streets in Paris. We find her last, in 1824, living at No. 44, Rue Basse du Rempart, near the church of the Madeleine, when she exhibited portraits of the young Marquis Galaor de Tressan and of the young Eugène de Moranghe. These two works indicate that the aged artist continued to live in the society of the *ancien régime* and that her lot had no doubt been cast in with it during the emigration.

Brune, and is devoted to Franche-Comté (in 4^o, Paris, 1912) (See *The Burlington Magazine*, vol. xxiv, p. 51, Oct., 1913). In a part of the second volume, *Le Lyonnais*, by MM. Audin and Vial, which is already in print, is the following entry:—"Mlle. Duvivier, dessinateur pour la Fabrique; à Lyon, rue Ecorche-Bœuf, No. 1, en 1758-1759". As an example of the discoveries made by the collaborators in the *Dictionnaire* I cite the following note on a contemporary of Aimée Duvivier, the miniaturist Doucet de Suriny, who was supposed to have been settled in Paris: "La citoyenne Doucet de Suriny, artiste de Paris, connue par l'extrême ressemblance et la vérité du coloris qu'elle donne à ses portraits, donne avis qu'elle est arrivée en cette commune (d'Angers) et invite ceux qui désirent profiter de son séjour à se hâter, vu le peu de temps qu'elle doit rester ici. Elle est logée maison du citoyen Fourier-Mame, rue Centrale" (*Affiches d'Angers*, 30 vendémiaire, an VII, p. 57). (Communicated by M. Adrien Planchenault.)

¹² Lechevallier-Chevignard (Georges), *La Manufacture de porcelaine de Sèvres*, Paris, 1902, t. II, pp. 126, &c.

"CREDO" TAPESTRIES (concluded)

BY D. T. B. WOOD

II, A [PLATE III]

THIS skilfully designed medley of groups was at the cathedral of Toledo in 1890, when a photograph was taken, which is now in the Victoria and Albert Museum. It was sold with four others from the same cathedral at Christie's in 1893, and was purchased by Mr. Asher Wertheimer, by whose permission another photograph then taken is here reproduced. It was sold by him, and its present owner is unknown. Another example (II, B) of this panel was described with others, by Barbier de Montault¹⁹ as being in the Vatican, but before he published a second account²⁰ they were gone or at any rate not to be found. He identifies them,

¹⁹ *Annales Archéologiques* (tom. xv, 1855, pp. 232-244, 290-306).

²⁰ *Les Tapisseries conservées à Rome* (Arras, 1879).

I think with too little ground, with pieces exhibited at the Exposition Rétrospective at the Trocadero in 1878. Their further history I have been unable to trace. The style of these pieces (II, A, B) and those which immediately follow (II, D, E; III, A) is pure Flemish of about 1500, and bears a striking resemblance to that of the panels classed as *Deadly Sins* in my article in *The Burlington Magazine* (Vol. xx, p. 210, Jan., 1912). Besides the general likeness, the representations of the Trinity, and the allegorical figures accompanying the Saviour may be specially noted. If there be any question that the Credo forms an integral part of the designs, an answer is afforded by the way in which the necessary pair of apostles and prophets is thrust in at all costs in the upper left-hand corner in default of a better position. It illustrates the 4th and 5th and 6th clauses of the Credo as follows:—

"Credo" Tapestries

THE TOLEDO PIECE

1. Top left-hand corner.
Zacharias : "Aspicient in me deum suum quem crucifixerunt".
Joannes : "Passus sub Pontio Pilato Crucifixus mortuus et sepultus".
2. Immediately below.
Pilate seated under a canopy washing his hands in a flat vessel held by a youth.
3. Immediately to the right again.
Christ carrying a tau cross, surrounded by soldiers with halberds and clubs, accompanied by "Humilitas" and "Caritas", and dragged on with a rope by "Invidia", clad in ermine. S. Veronica kneeling in front.
4. Above again, next to Zacharias and Joannes.
The Crucifixion, Longinus piercing the side of Christ and touching his own eye in token of healing.
5. Below again, next to the Bearing of the Cross.
The Entombment.
(N.B.—All these five groups illustrate the prophecy and clause in No. 1.)
6. Immediately to the right of the Entombment.
(Oseas) : "Nobis Mors tua".
(i.e., "O Mors ero Mors tua, morsus tuus ero, inferne").
Thomas : "Descendit ad inferna, tertia die (resurrexit) a mor(tuis)".
7. Above at the top, next to the Crucifixion.
The Harrowing of Hell, Christ with the resurrection cross. The gates of hell thrown down ; Adam, Eve and others issuing from them, with various grotesque bat-like beasts.
8. Below again, in the centre of the design.
Procession of saints to Paradise, headed by Christ with the resurrection cross, followed on the left by (Moses) with the tables of the law, and a figure in an ermine collar (David ?) ; on the right "Helias", Dismas and (Enoch) issuing from the gate of Paradise to meet the entering saints ; kneeling in front an angel.
9. Immediately below, next Oseas and Thomas.
The risen Christ meeting His mother ; in the background various figures (ten men and two women) contemplating the scene.
(N.B.—All these four groups illustrate the prophecy and clause in No. 6.)
10. Bottom right-hand corner, next Christ meeting His mother.
Amos : "Ipse est (qui) edificat ascensionem suam in celo".
Jacobus minor : "Ascendit ad celos sedet ad dexteram dei patris omnipotentis".
11. Above, to the right of the Harrowing of Hell.
The Ascension.
12. Top right-hand corner.
The Trinity, three similar persons, seated, with crowns and sceptres ; above, angels, right and left Justice with the sword and Mercy with the lily ; below, saints in adoration.
(N.B.—These three groups illustrate the prophecy and clause in No. 10.)
Along the top is a background of hills, trees and a windmill.

II, C.

The history of this piece is the same as that of the last (II, B, see above under II, A), and its present possessor is also unknown. The only information concerning its design is given in Barbier de Montault's two accounts mentioned above (see under II, A). If he is to be trusted, the representation of the Holy Spirit "as a man" in the pentecostal scene is surely unique. It illustrates the 8th and 9th clauses of the Credo as follows :—

1. Left. The Holy Spirit winged and crowned descends "as a man" on the waiting apostles presided over by the Virgin.

Below. (Joel) : ("Effundam spiritum meum super omnem carnem").

(Bartholomeus) : "Credo in Spiritum Sanctum".

2. Right. The pope, seated among cardinals, bishops, &c., receives from a kneeling man and woman a petition.

Below. (Sophonias) : ("Invocabuntur omnes eum et servient ei").

(Mattheus) : "Sanctam ecclesiam catholicam".

II, D [PLATE V, F]

This is a fragment cut from the right-hand end of an example of the panels formerly at Toledo and at Rome described above (II, A, B). This and the two following pieces (II, E ; III, A) were formerly in the castle of Evora in Portugal, and are now in the possession of M. Fernand Schutz in Paris. They have been described in "Le Figaro Illustré" (March, 1911). It is to be noted that the design differs in several respects from that of the Toledo and Rome pieces, though as a whole identical. The Resurrection, omitted in the two last-named pieces, is here inserted next the Ascension which is therefore altered ; the Trinity is quite differently represented, and is separated from the rest by wisps of cloud, a feature common to this piece and the Creation panel immediately following (III, A), which is certainly of the same school. This fragment contains only part of the 6th, and the 7th clauses of the Credo (see for description II, A above).

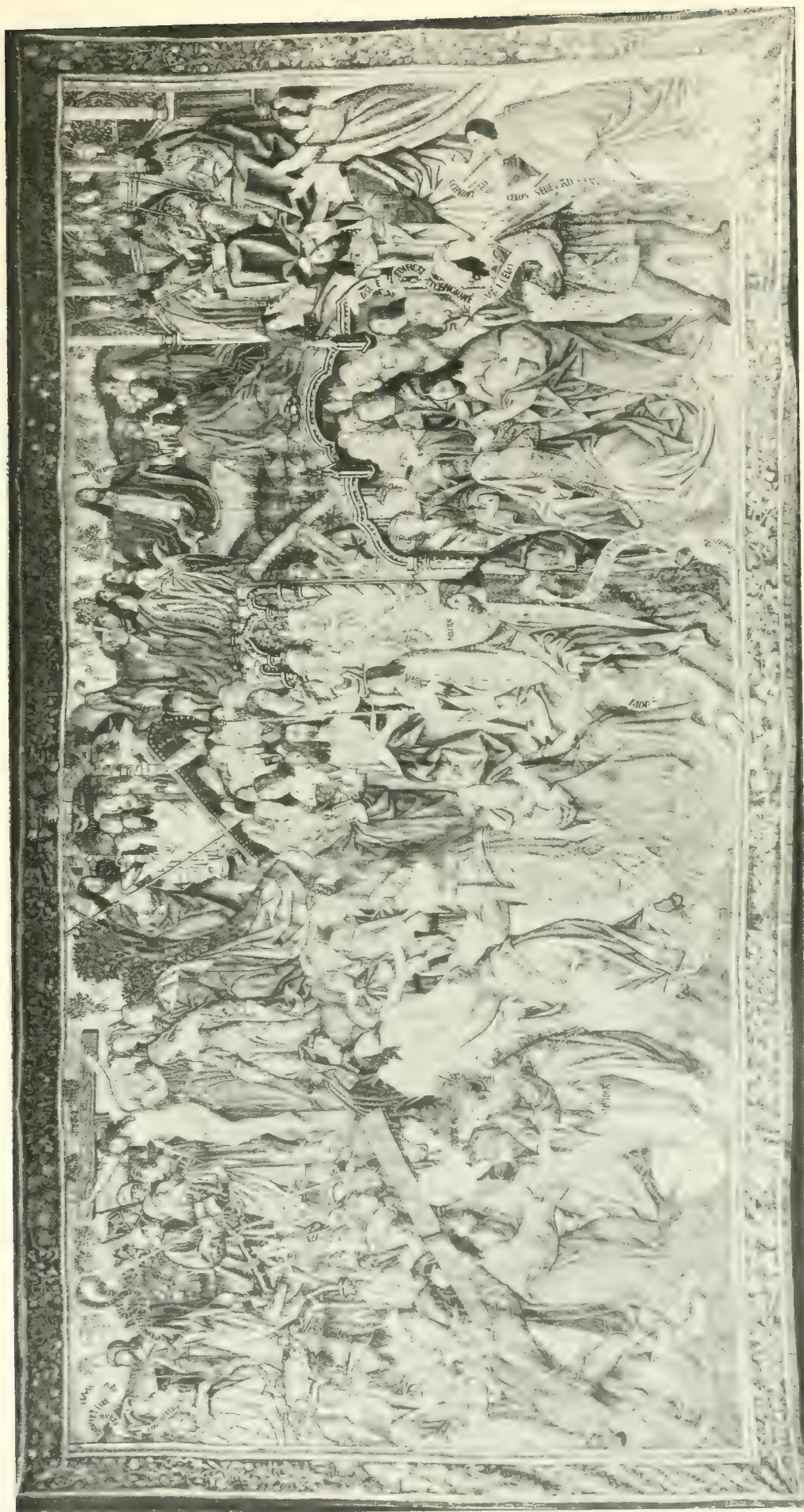
II, E [PLATE IV, D]

The history of this piece is the same as that of the preceding (II, D) ; it is of the same school and period, and is still in the possession of M. Schutz. It is a beautiful fragment probably of a large panel containing several clauses. It includes only part of the 2nd and part of the 3rd clauses of the Credo, as follows :—

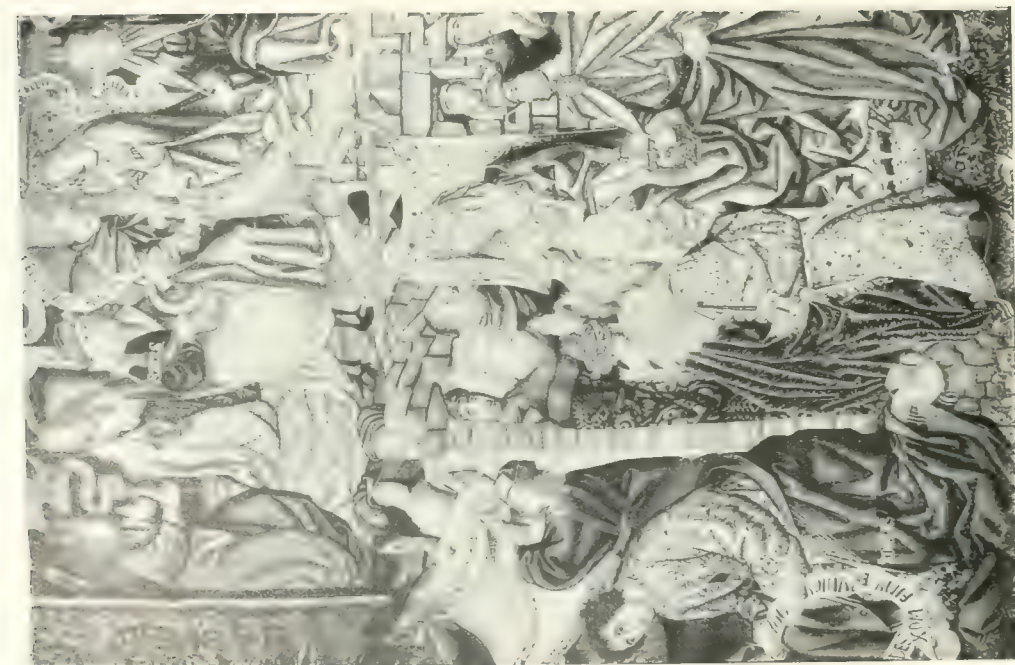
1. Left-hand bottom corner.
Andreas : " (Et in) ihesum Christum filium eius unicum do(minum nostrum) ".
(Probably facing the Baptism in the full design.)
2. Above, left.
The Annunciation.
The Angel Gabriel } "Ave gracia plena dominus tecum".
The Virgin }
3. Above, centre.
Isaias : " (Ec)ce virgo c(oncip)iet et pariet filium ".
4. Above, right.
The Nativity : Joseph and the Virgin.
5. Above, extreme right.
(Jacobus major) : "Conceptus est de Spiritu Sancto natus (ex Maria virgine) ".
6. Below.
The Adoration of the Three Kings.

III, A [PLATE IV, E]

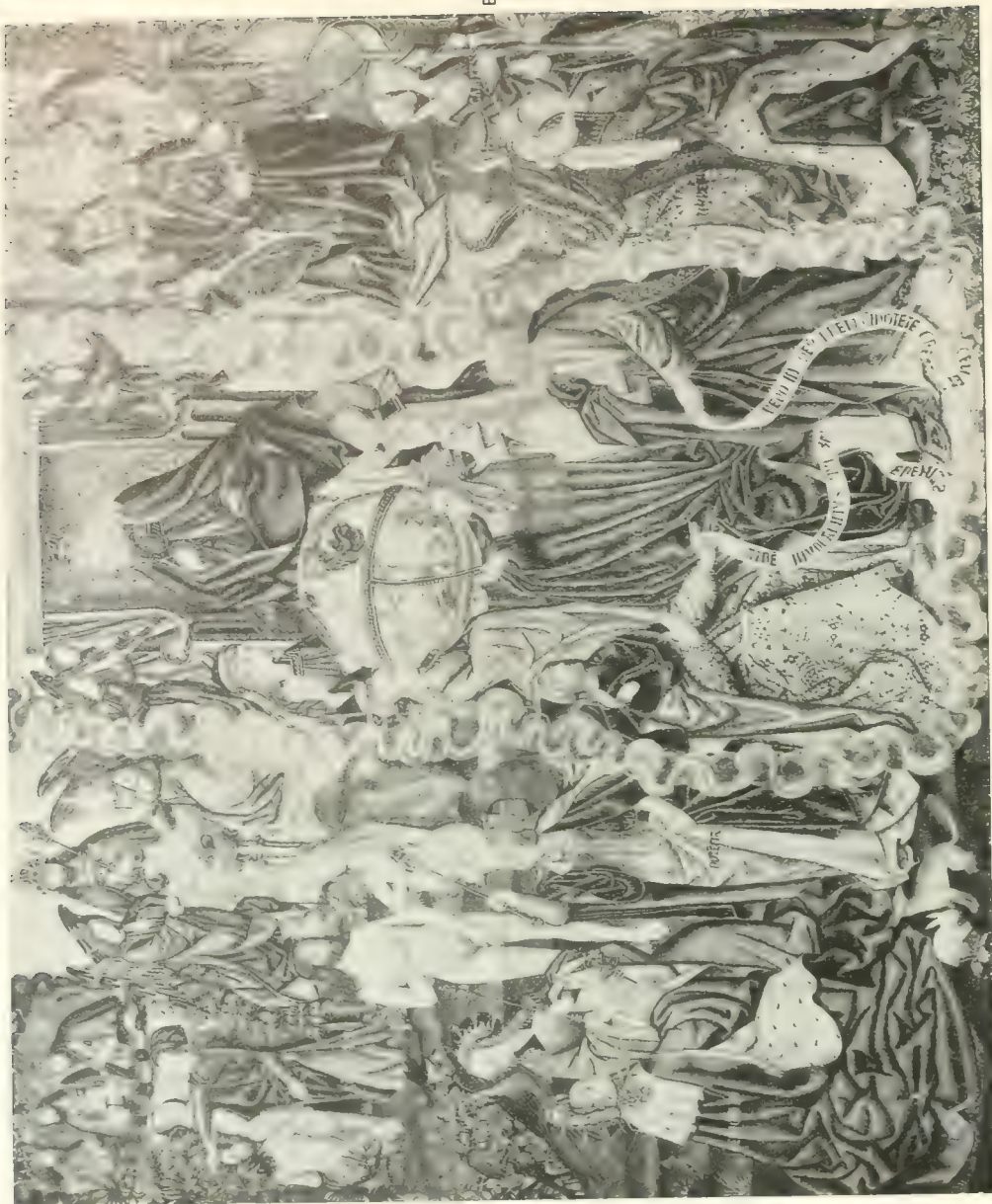
The history of this piece is again the same as that of the two preceding (II, D, E) ; and it also still remains in M. Schutz's possession. If it cannot fairly be classed as a Credo tapestry, it is indeed worth stealing for the purpose ; for it is quite the most beautiful of the whole series described in this article. I have arranged it here as illustrating a single clause. But in view of the fact that it is incomplete on the right and that the



ENTRÉE EN THE CATHEDRAL 100100 PRESENT OWNER UNKNOWN



D



E

“Credo” Tapestries

group of the Incarnation in the upper right-hand corner, and the banner with the Infant Christ carried by “Redempcio”, are obviously leading up to the Nativity, it is quite possible that another clause may have occurred to the right. It bears the most marked resemblance to the Deadly Sins panels, not only in the general appearance, but in a multitude of details. The first clause of the Credo is illustrated as follows:—

Centre.

1. God the Father seated on a canopied throne, on either side two angels.
2. Below. A large globe; in the upper half of the hemisphere visible, two angels; in the lower half, which is divided horizontally: left, trees, two birds, a unicorn; right, the garden of Eden, Adam and Eve facing each other. The globe is supported by five allegorical figures, the three lower ones bearing the names (from left to right) “Sapiencia”, “Potencia”, (“Benignitas”).
3. Below again.

Left. Jeremias: “Patrem invocabimus qui terram”.
 Right. (Petrus): “Credo in Deum Patrem omnipotentem Crea(torem) celi et (terre)”.

(N.B.—The whole of this section is surrounded with wisps of cloud similar to those in II, D.)

Left.
1. Left, top corner. The Trinity in creation; sun, moon and stars.
2. Below. Adam and Eve kneeling before an allegorical figure blessing them, marked “Conservacio”; beside them another allegorical figure.
3. Next to the right. God the Father; an angel on either side.

Below. The Garden of Eden, with the fountain of the water of life; below again Adam and Eve; below again three allegorical figures marked (from left to right) “Benignitas”, “Sapiencia”, “Potencia”. In various parts of this scene are most lifelike birds, a hare, a rabbit and a fox. Between the figures of Adam and Eve and the central group are an eagle (S. John) and a lion-headed man (S. Mark), but there is nothing to balance on the other side of the tapestry.

Right.
1. Top corner. The Incarnation. The Father and the Holy Spirit on the throne, the Son marked “Filius Dei” standing below without sceptre or orb. On either side of Him three allegorical figures marked “Potencia”, (“Sapiencia”, “Benignitas”), holding crown, sceptre and orb, which He resigns.

Below. Three allegorical figures marked (from left to right) “Gubernacio”, with a helmet, “Redempcio” with a lance bearing a pennon with the Infant Christ, and “Caritas”.

(N.B.—The piece has been cut a little on both sides; there are hands from outside the design stretched towards Caritas.)

III, B.

This piece was at the Vatican in 1855, when it was described by Barbier de Montault; it was gone when he wrote again in 1879. Its present owner is unknown, and the only descriptions are those by Barbier de Montault (see above under II, A). It is not, as he supposed, the same *Last Judgment* as that which was in the Berwick collection, and passed thence to Baron Erlanger, and finally to the Louvre. The design differs in important respects. It is no doubt of the same school and period as those which precede. It illustrates only the 7th clause of the Credo, as follows:—

1. Top. The Father and the Holy Spirit seated on a common throne, with angels behind, and right and left “Justicia”

and “Misericordia” pointing at the Christ descending to judgment.

2. Below. The naked souls in supplication.
3. Below again. A warrior marked “Mundus” reading a book, preceded by a veiled figure marked “Consciencia”.
4. Bottom.

Isaias: “Deus ad judicandum veniet”.
 Philippus: “Inde venturus est judicare vivos et mortuos”.

IV [PLATE V, G]

This piece is said to have come from Spain, and to have passed through the hands of M. Jacques Seligmann of Paris into the possession of the late Mr. J. Pierpont Morgan in 1912, when it was exhibited in M. Seligmann’s galleries, and described in great detail, with some allusion to “Credo” tapestries as a whole, by M. Seymour de Ricci in his catalogue of the exhibition.²¹ The catalogue is to be republished in a larger illustrated edition. He conjectures that it was executed in the latter half of the 15th century, perhaps in the east of France, in Champagne or in Lorraine. Its roughness and grotesqueness have led some to place it much earlier (even in the 14th century); but it is quite as probably a late attempt of bad workmen to imitate an earlier style. On this assumption it might even be as late as the beginning of the 16th century. M. Seymour de Ricci points out analogies with the tapestries of the Life of the Virgin at Beaune and with the Chaise Dieu tapestries, and also with the miniatures in the “Credo de Joinville”²² and the drawings discovered by M. Philippe Lauer in the papers of Montfaucon.²³ There is, however, another direction in which it is worth looking for affinities. Illustrations of the Credo occur both in the block books and in early woodcuts; and the very grotesque Resurrection of the Dead is arranged exactly as that in Konrad Dickmut’s “Erklärung der zwolff Artickel des Christenlichen Glaubens” (an incunable of 1485 printed at Ulm) [PLATE V, H]. I only desire to hint at the possibility of a German (say Rhenish) origin. This is the only piece which illustrates the whole Credo; the scenes are as follows:—

1. Creation. Above; sun, stars, moon.

Centre. God the Father.
 Left and right. Trees.
 Below. Grass and flowers and grotesque beasts and birds.
 (“I believe in God the Father Almighty, creator of heaven and earth.”)
2. The Baptism. Christ kneeling.

Left. The angel holding His garment.
 Right. John the Baptist with a palm branch in his left hand, pouring water from a bowl on the head of Christ, above, the Dove.
 (“And in Jesus Christ His only son, our Lord.”)
3. The Annunciation.

Left. The Virgin with hands crossed on her breast before a table with lily and book.
 Right. An angel kneeling, with scroll “Ave Maria”; above, the Dove.
 (“Conceived of the Holy Ghost.”)

²¹ *Description d'une série de tapisseries gothiques appartenant à M. J. Pierpont Morgan*, Oct., 1912, pp. 48-57.

²² Paris, Bibl. Nat. nouv. acq. franç., 4509.

²³ Paris, Bibl. Nat. MS. Lat. 11907, pp. 231-232.

"Credo" Tapestries

4. The Nativity.
Left. The Virgin kneeling before the Child; behind her the ass.
Right. Joseph with a shepherd's crook and a pilgrim's scrip; before him the ox. In the background two angels and a tiled building.
("Born of the Virgin Mary".)
5. The Crucifixion. Christ on the cross.
Left. The Virgin.
Right. S. John.
Below. Two holes (?).
("Suffered under Pontius Pilate, was crucified".)
6. The Entombment. Christ lowered into the tomb.
Behind. Joseph of Arimathea, the Virgin, S. John, and Nicodemus.
("Dead and buried".)
7. The Descent into hell. Christ, with the resurrection cross, holding out His left hand to Adam and Eve issuing from the mouth of hell.
("Descended into hell".)
8. The Resurrection. Christ with the resurrection cross standing in front of the empty tomb.
In front. Two soldiers sleeping, one with a spear, the other with a cross-bow.
Behind. Two soldiers awake, one in armour with a halberd, the other with a spear.
("The third day He rose again".)
9. The Ascension. The feet of the ascending Christ.
Below. The apostles.
("He ascended into heaven".)
10. The Glorification. Christ in glory surrounded by cherubim.
Below. On either side a saint adoring (? the Virgin and S. John.)
Below again. The dead rising.
("Sitteth at the right hand of God; from thence He shall come to judge the quick and the dead".) Cf. No. 15 below.
11. The Descent of the Holy Spirit.
Centre. The Virgin; on either side six apostles.
Above. The Dove descending.
("I believe in the Holy Ghost".)
12. The Church.
Above. The Trinity.
("The Holy Catholic Church".)
Below. A chapel, showing the door; kneeling before it the pope with tiara and key.
13. Confession.
Left. The confessor, kneeling before him the penitent; behind the penitent an angel presenting him.
("The communion of saints, the forgiveness of sins".)
14. The general Resurrection.
Above. Two angels blowing trumpets.
Below. The dead rising.
("The resurrection of the body".)
15. The Life Everlasting. Christ in glory, surrounded by cherubim.
Below. On either side, a saint (? the Virgin and S. John) adoring.
Below, again. Other saints adoring.
("The life everlasting, Amen".)
Cf. No. 10 above, which is very similar.

V, A, B, C

The three "toiles peintes" of the Apostles at Reims are the property of the Hôtel Dieu. In colour they are a sort of brick-red, except the nimbi which are gold, the emblems which are white or gold and the verses suffixed which are white. The figures are more than life-size, mostly bareheaded and bearded. Each "toile" is about 4m. x 4m., that is to say about one half the size of the most

ordinary measurement of a wall tapestry. They have a leaf border and the groundwork is decorated with cinquefoils. Separated by a line, below the name of each Apostle are six lines of French verse proclaiming the appropriate clause of the Credo. There are several known poems in Latin and in French on the Credo, but this appears not to agree with any of them. It is printed in the description of these three pieces by M. Louis Paris who gives large illustrations of all three.²⁴ There can be no question of their French origin and their period must be pushed well into the 16th century. There are, as has been said above, in the church of S. Laurence at Nuremberg true tapestries of the twelve apostles of quite an early date, but the German inscriptions do not connect them in any way with the Credo. Some, however, of the descriptions in inventories quoted above quite plainly refer to such single figures, which no doubt existed and may yet be found. The probability is the greater from their frequent appearance in other forms of art, as, for example, the prophets and apostles in British Museum Royal MS., 2 B, VII, ff. 69b, 70, and in Mr. Yates Thompson's "Taymouth Horæ", ff. 34b-46, the frescoes reputed to be by the hand of King René of Anjou, formerly in the chapel of S. Anne in the cathedral of Angers, the glass in the church of S. Serge in the same place, the cope of Pope Pius II at Pienza, and the paintings by Pinturicchio in the Borgia rooms at the Vatican. For the references at Angers and much valuable information on the subject I am under the greatest obligation to M. de Farcy.

To sum up the whole matter, though the harvest be meagre, enough examples of "Credo" tapestries have been gathered to show the nature of their designs, and to prove at any rate in certain scenes the convention which attaches itself to a fixed series in any form of art. The most striking representation is that of the second clause by the Baptism, which is common to three of the pieces described above. This is found in early woodcuts, but in MSS., painting and stained glass, Christ enthroned or displaying his wounds seems more general, as witness the fragment of this scene in the windows of Malvern Abbey (for which I am indebted to the kindness of Mr. C. M. Rushforth), the Taddeo Bartoli panels in the Opera del Duomo at Siena (illustrating really the Nicene Creed), and the little pictures in British Museum, Arundel MS. 83, and elsewhere.

Finally, the hope may be expressed that this article may provoke the immediate identification of other unrecognized tapestries of this type.

²⁴ *Toiles peintes et tapisseries de la ville de Reims* (Reims, 1843), pp. 1028 et seqq.



DETAIL OF A TAPESTRY IN THE VATICAN IN 1855. PRESENT OWNER UNKNOWN



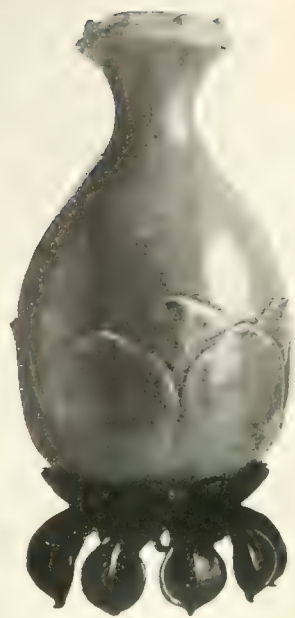
DETAIL OF A SPANISH TAPESTRY THE TALENTED MEN PHILIPPO DI ANTONIO 1500



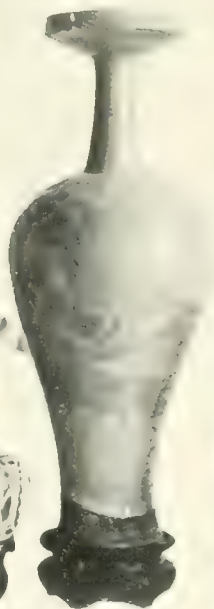
DETAIL FROM KONRAD DICKMUTH'S 'ERKLÄRUNG DER ZWÖLF ARTIKEL DES CHRISTENTUMS GEMEIN' (1485)



(A) SOFT CHUN WARE



(B, C) SOFT CHUN WARES



(D) LU CHOU VASES



(E) LU CHOU VASES

SUNG AND YÜAN WARES IN A NEW YORK EXHIBITION

BY R. L. HOBSON



FOUR years have passed since the Burlington Fine Arts Club inaugurated a new era in the collecting of Chinese pottery and porcelain by forming the first exhibition in which the earlier periods were represented to the exclusion of the more familiar wares of the Ch'ing dynasty. Things have moved rapidly since 1910, and there is now in New York an oriental ceramic exhibition in which the Chinese section is limited to Sung and Yüan types. Such an enterprise would not have been attempted a few years ago because of the difficulties of classification rather than from actual want of material. For there have been a few far-seeing and tasteful collectors in America who have long been gathering in all the chance specimens of the older wares which have drifted away from China, and the collection of Mr. S. T. Peters, the principal contributor to the exhibition of 1914, long ago attained considerable dimensions. Of late a steady stream of Sung and Yüan potteries—not to mention those of the T'ang dynasty—has flowed westward, thanks to the enhanced prices which the growing interest in them has called into being, to the involuntary excavations in China which railway enterprise has accomplished, and to the political circumstances which have compelled the Chinese to part with so many of their hitherto jealously guarded treasures.

All the principal types of Sung and Yüan wares, as at present understood, are represented in the New York exhibition, which, I should state, has been formed under the auspices of the Japan Society and housed in the Knoedler Galleries—all excepting the unobtainable Ju Chou ware. The elusive Kuan pottery is perhaps exemplified by one or two specimens, but the identification of this ware is one of the problems which still perplex the investigator. Made in large quantities, in several factories and over a lengthy period, it is scarcely credible that it is not present in our collections. Probably we should look for it among the manifold types included in the comprehensive group of Chün wares. In some of its varieties the Kuan is not distinguished from the Ko ware by Chinese writers, and a large and important vase lent by Mr. C. L. Freer seems to belong to this category. It has, at any rate, the dark-coloured body which produced the characteristic "brown mouth and iron foot" of the Chinese descriptions, and its glaze is of that misty greenish-grey colour tinged with red which seems to tally with the Chinese expression *fên ch'ing tai hung*.

The better-known Lung-ch'üan celadon is illustrated by a few choice specimens, notably by a vase belonging to Mr. Peters, with floral reliefs under a smooth, thick bluish-green glaze of particularly satisfying tone, and by a lotus-petal bowl with lovely jade-green glaze, which is lent by Mr. Platt.

There are, besides, examples of the uncertain, but probably northern Chinese, celadon bowls with olive-green glaze and carved or moulded interior decoration which have close analogies with the Corean wares.

The now familiar Ting Chou porcelains with carved, etched and moulded designs and ivory white glaze, which are classed as *fên ting* or *pai ting* (the white Ting ware); and the softer and more earthy variety—the *t'u ting*—with crackled yellowish glaze, are both represented by typical specimens. Among the most important of these is an unusually large dish with moulded design of fish and water plants, a saucer-dish with boys among peony scrolls as in the Corean bowls, and an imposing square vase with bands of etched ornament, all from the Peters collection. There is also a splendid ovoid vase with a lightly moulded band of archaic bronze pattern and a ring of large studs, which has that peculiar rough and closely crackled glaze usually compared to the shell of an ostrich egg, though in some passages the granulations are so large and strongly marked as to resemble more nearly the texture of shark-skin.

But the most important and the most seductive part of the exhibition is the large group of Chün wares. It includes a really remarkable series of the flower-pots and bulb-bowls or stands in almost every known shape. Numerous as they are, these beautiful specimens are never duplicated. Their opalescent glazes display an endless variety of exquisite and subtle colours—moon-light blue, grey, lavender, plum-purple, rose-crimson, olive and crab-shell greens and purplish brown. These colours are not uniform, but pass by imperceptible gradations from one tint to another according to the thickness of the flowing glaze, and its texture, which is sometimes uneven and heavily bubbled, sometimes smooth and like shot silk. In some cases, too, the surface is brightened by a faint iridescent lustre, in others it is frosted over with an opaque shell-like film. Further characteristics of this type are a grey or greyish white porcellaneous body, and a wash of olive-brown glaze on the base, which is usually scarred by a ring of spurmarks and incised with a numeral. The significance of these numerals is likely to be the subject of considerable controversy, one theory which is favoured by some American collectors being that they are kiln-numbers, and the other, which seems the more probable, that they indicate the standard dimensions of the respective forms, the higher numbers denoting the smaller sizes. Whatever their meaning, these numerals have been regarded by Chinese writers in the past as signs of authenticity, and it is remarkable how consistently they occur on this particular group of vessels, and how rarely on any others which are not obviously imitative of this type.

Sung and Yüan Wares in a New York Exhibition

The second group of Chün wares is more miscellaneous. It includes bowls, dishes, vases, incense-burners, writers' water-pots, seal-vermilion boxes and other objects; and the ware itself varies widely in the colour and texture of the body from a fine porcellanous material to a coarse brick-red pottery. The glazes are thick and slow flowing, and usually end in a billowy line or in large drops at some distance above the base. Their colours are almost as rich and varied as those of the flower-pots, and their most constant feature is one or more bold splashes of deeply contrasting colour which burst out from a ground of grey or lavender. These splashes are usually crimson or purple, but they are often frosted over in the centre with opaque crab-shell green. On some of the more refined examples, which should, perhaps, be referred to the category of Kuan wares, the glaze is more smooth and even, and aubergine purple emerges in large graduated patches like the bloom on ripening fruit, sometimes overspreading the whole exterior surface of a cup or bowl. The coarser kinds have been generally classed as Yüan ware, but the distinction is quite arbitrary. Doubtless there are specimens of Sung, Yüan, and even Ming makes in our collections, for the Chün Chou factories are mentioned as late as the 16th century; but we have nothing at present to guide us towards chronological arrangement except a general knowledge of forms. Further, the discovery of spoilt bowls of this kind adhering to their original fireclay cases in the neighbourhood of Honan Fu, and apparently not actually at Chün Chou, seems to indicate that this was a type prevailing over a considerable area, and probably produced in many different factories. But these problems are not likely to be solved until scientific excavation is made in the district.

A third Chün type apparently comes from the same part of Honan, and if the production of a very similar ware to-day is any indication, its place of origin should be Yü Chou. It is characterized by a reddish buff body varying in texture from stoneware to soft faïence, and by a thick, lumpy, cracked glaze usually unctuous, but sometimes crystalline, and of rich turquoise blue colour which is often broken by splashes of blood crimson or dull aubergine purple. The latter colour sometimes spreads over large areas of the surface. A name current among Chinese traders for this type of ware is *ma chün*, and it is placed by them in the Ming period, but nothing beyond hearsay and gossip has been produced in support of either statement. Without doubting the continuity of this manufacture over a long period, I am inclined to think from the forms of the ware that much of it goes back to the Sung and Yüan period, and in the catalogue of this exhibition, in the preparation of which I had the honour to assist, I have used the term "Soft Chün" for want of a better name

to distinguish this group. Numeral marks are occasionally found on this kind of ware in imitation of the chief Chün type, but the specimens on which they occur seem in every case to belong to a later period.

Of the minor factories Tz'ü Chou is represented by characteristic specimens of its various productions, including the fine black painted and the several kinds of graffiato wares, the best of which is a tall, graceful vase lent by Mr. Peters which has a beautiful foliage design in white against a mouse-coloured background. The Chien group is distinguished by a large and remarkable bowl with purplish black glaze spotted with silver drops, and there are a few of those curious *tem-moku* tea bowls with stencilled leaf ornament expressed in golden or greenish brown in a black glaze. The latter have a whitish body, and there is some reason to think they were made in Honan, and not, like the black-bodied Chien ware, in Fukien.

The exhibition includes about fifty examples of Corean wares, which all appear to be of the Korai period, and therefore contemporary with the Chinese specimens. Among them are most of the known Corean types, and many singularly refined and beautiful objects. Mr. Freer contributed some of the choicest, including a baluster vase with exquisitely carved ornament under that soft grey-green glaze of faint bluish tinge which we have good reason to think resembles that of the rare Chinese Ju Chou ware; choice examples of inlaid ornament in black and white, of paintings in brown slip under a green glaze and in white slip on chocolate brown; of the haku-gorai or white Corean, which includes a creamy ware of Ting Chou type and a soft-looking, translucent porcelain with glaze of faint bluish tinge which has no analogue among the known Chinese wares. There is much yet to be learnt about these Corean wares, but it is pleasing to find that the few descriptions which we have of them in Chinese books tally perfectly with existing specimens. Our earliest reference, for instance, in the notes made by Hsü Ching, who visited the country in 1125, mentions a ewer with lid in form of a lotus flower surmounted by a duck. This very type is exemplified in the exhibition by a green-glazed ewer which was evidently taken from a Corean tomb of about this period. The Corean potters are stated by the same Chinese writer to have modelled their wares on those of Ting Chou, and the relationship between the two styles is obvious in the carved, incised and moulded ornaments and the forms of many of the bowls. There is, further, a marked analogy between some of the border patterns and supplementary ornaments and those found on the T'ang pottery, especially in those interesting details in which the influence of Græco-Roman designs is unmistakeably felt. The handle of one wine-


Sung and Yüan Wares in a New York Exhibition

pot, for instance, is finished off with a pure Greek palmette, and the egg-and-tongue border on some pieces has not yet been merged into the Chinese lotus-petal design. But the most characteristic and purely Korean ornament is the delicate inlay of white and black clays, and this seems to be an independent and original development. Its beauty is so conspicuous that one is surprised that the

Chinese never seem to have thought of adopting it. The exhibition is completed by a small but select series of Japanese potteries. An illustrated edition of the catalogue is being published; and there is no doubt that the display of so many rare and beautiful specimens of early Oriental wares will make a lasting impression on the art-lovers of America.

A LATE GOTHIC POET OF LINE BY OSVALD SIRÉN

EARLIER PERIOD

HALFWAY between Florence and Arezzo, in the middle of the fertile valley of the Arno, lies a little place called Figline. It seems to have possessed a certain importance even in the middle ages, for it still contains several ancient churches, and among them the one with which we are concerned here, the Misericordia, to which a large cloister is attached. The church itself is still in use, but the cloister has been converted into offices for the local authorities. The wall of the church on both sides of the main door is covered with large frescoes, once, apparently, larger still, for at least one figure seems to have been cut off by a porch erected inside the door. On the left is *The Crucifixion* [PLATE I, A], on the right are *The Annunciation* and *The Coronation of the Virgin* on one plane, separated by painted arcading [PLATE I, B, C]. The broad rectangular surfaces are occupied with large figures designed in a singularly attractive manner. The aim of the artist, a synthetic, rhythmic, linear composition, is evident to the spectator at a glance. The sweeping outlines of the elongated figures and the rich drapery are disposed with a marked feeling for decorative effect. The figures do not convince by a lifelike presentment of the human form, but are rather the symbolical expression of strong dramatic feeling, particularly conspicuous in the flowing rhythms of the long curved lines. In other words, these three frescoes are typical late Gothic figure-compositions.

Those at all familiar with Tuscan art will at once perceive the near relation which these compositions bear to the leading late Gothic painter of Florence, Don Lorenzo Monaco. I have in another connexion endeavoured to characterize his peculiar, individual style, explaining the special importance of the late Gothic "linear lyrics" as an artistic vehicle of expression in contrast with the naturalism of the dawning renaissance.¹ A glance at Lorenzo Monaco's frescoes, painted about 1420 or shortly afterwards, in the Capella Bartolini in the Sta.

Trinità, is sufficient to convince even an unpractised eye that the Figline frescoes belong to the same school. Indeed, the connexion is so obvious that it would not astonish me if anyone mistook them for Lorenzo Monaco's work.

However, a closer scrutiny shows that the painter of the Figline frescoes can have been only a pupil of Lorenzo's. He has borrowed many things from the master, but he has not attained his refined and harmonious values of expression. In fact, he remains as a whole more archaic, still more external and ornamental than Lorenzo Monaco, without any tendencies towards a naturalistic treatment of the landscape, or towards aerial perspective, such as are discernible in Lorenzo's frescoes in the Capella Bartolini.

The composition of the Figline *Crucifixion* [PLATE I, A] follows a fairly simple traditional scheme. The central axis of the picture is formed by the cross, which is comparatively low; on either side of it, at equal distances from each other, stand three figures, the Virgin, SS. John, Francis, and James, and two bishops. Over these figures hover large angels, who are collecting the blood from Christ's hands. It is only through the Virgin's pointing gesture and the bend of the body that a certain amount of movement is introduced into the composition; in the other figures we are affected more by the rich decorative drapery than the feeble expression of feeling.

The Annunciation shows a livelier play of line [PLATE I, B]. The kneeling angel comes sailing in swiftly, borne on a cloud, with his garments fluttering in the wind. He approaches close to the Virgin, who shrinks back with a start, at the same time turning her head and the upper part of her body towards the messenger. Her mantle trails in long folds, the whole figure is summarized in the gently curving line which sweeps from the head right down to the hem of the mantle, and the same gentle curves are again conspicuous in the folds of the angel's dalmatic. There is studied art in the manner in which these figures have been grouped, but the composition is hardly the artist's own invention: it comes direct from Lorenzo Monaco's large *Annunciation* (about 1408-10) in the Academy of Florence, where the same rhythm

¹Cf. Don Lorenzo Monaco, von Oswald Sirén. (Strassburg, 1905). Cap. "Lorenzo's Künstlerische Persönlichkeit". Lorenzo's most important pictures are reproduced on 50 plates.

A Late Gothic Poet of Line

of line has been invested with a still more distinguished and developed form.

The Coronation of the Virgin [PLATE I, C] seems also to have been composed under the influence of Lorenzo Monaco's well-known *Coronation* in the Uffizi [PLATE II, E]; only in the small playing and singing angels, who form a half-circle before the throne, does the artist reveal a more marked individual quality. The little angel in the middle, with the hand-organ—next to the kneeling client—is of particular interest in this respect [PLATE II, D]. He is seated on the ground with one leg bent under him, and the organ resting on the lifted knee; one hip is much curved inwards, the head is inclined sideways; through the whole figure flows a gentle sweep of line, which serves to accentuate the two-fold musical character. The same pose of sentimental expressiveness will be found to recur in several *Madonnas* by this artist. But all these *Madonnas*, as well as the frescoes at Figline, are unknown in art-literature. They are scattered in different museums and private collections (particularly in the United States), and pass as anonymous works of the school of Lorenzo Monaco, when they have not been ascribed to some more distant master. Thus, before we enter into the question of the individual painter, we must endeavour to obtain a general survey of the most important material. We have now, at any rate, some basis to work upon as regards time and style.

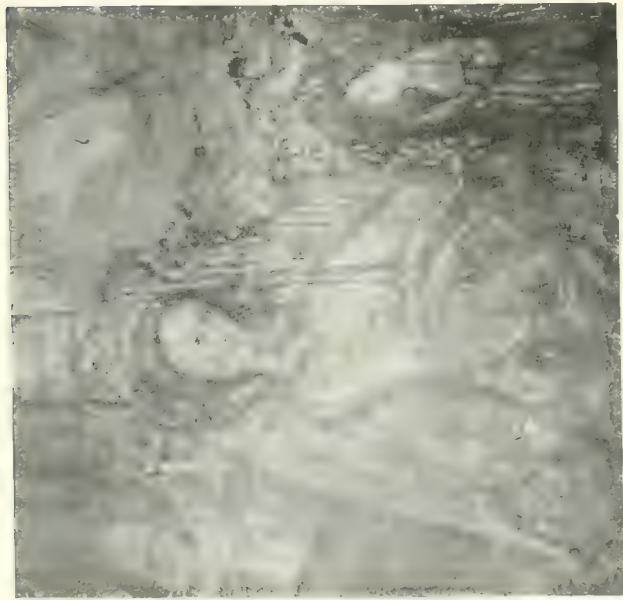
The greatest difficulties in this analysis of material arise from the fact that none of the works which more particularly concern us here is signed, and only one of them is dated. We are thus entirely thrown upon stylistic diagnostics. The ascription of the pictures, as well as their chronological grouping, must be based on criteria of style, which, of course, leave latitude for different points of view, particularly as regards the chronology. And indeed it will not be possible for me to pause at each separate work to render an account of all the grounds on which my conclusion has been founded; I must beg the reader to check my statements as best he may with the guidance of the reproductions, and otherwise to follow me on the way, until he can prove that I have led him wrong. In other articles I shall try to draw inferences from the observations made in analysing the picture, and thus define the personality of the artist in question; perhaps we shall thus be enabled to arrive at an historical conclusion.

In the Uffizi there are three *Madonnas* by our master. The principal one, and probably the earliest, is No. 11 (*Ignoto*), the *Madonna* seated on clouds surrounded by a mandorla of cherubs [PLATE II, E]. On either side stand two angels, those in front holding vases with white lilies; below them on the ground kneel SS. John the Baptist and Zenobius. The *Madonna* assumes

that curious low sitting posture, with one leg bent under her, and the other knee raised, which came into vogue in Siena through Lippo Memmi, and in Florence under the influence of Lorenzo Monaco. The Child is balanced in a rather precarious position on his mother's raised knee, and is reaching out laughingly towards one of the angels, as if to snatch at the stalk of the lily. Mary's eyes follow the Child's movement, and she holds him back with her left hand, while her enormously long right hand, with the neatly-turned, uniform, out-spread fingers, is held quite stiff, more for show than for use. This hand is one of the most characteristic mannerisms in the *Madonnas* of the master. The type of face is also very marked: an elongated oval with a little mouth, narrow penetrating eyes, and an unusually long and slightly oblique nose. The same type reappears, with slight modifications, in the attendant angels. But what above all conduces to give the picture a specially decorative effect is the flowing drapery; the gold-embroidered hem of the Virgin's mantle descends in sinuous lines towards the horizontal plane of the bed of clouds, where it forms an undulating ornament, and in the soft mantle of the kneeling S. John the folds fall almost in cascades. The ends are drawn out in wavy forms on the floor. It is evident that if these figures stood up, they would look enormously tall and lean, so tall that they could hardly hold themselves erect without assuming that Gothic S-shape bend in which the protruding belly compensates for the backward bend of the shoulders. Considering their exaggerated height, it is fortunate that the Virgin is seated and the saints kneeling.

In connexion with this characteristic work in the Uffizi should be mentioned a rather large *Madonna* belonging to Professor G. Voss in Berlin, which he has considered a work of Lorenzo Monaco. The Virgin is sitting here in the same low posture as in the foregoing picture, though not on a bed of clouds, but on a cushion. Beside her are two standing saints, SS. Francis and Anthony, and on the brocade carpet before her sit SS. Mary Magdalen and Agatha, all on a much smaller scale than the Virgin. In this case the Child is quite uninterested in his surroundings; he nestles close to his mother, evidently striving to open the neck-band of her dress in order to reach her breasts. He is kicking and sprawling impatiently with his bare feet in true baby fashion. We recognize from the previous picture the Virgin's enormous hands, and also the type, which seems to be somewhat more refined (with a less exaggerated length of nose), and above all the calligraphically ornamental treatment of the drapery. The picture is moreover distinguished by a rare beauty of colour. The Virgin's crimson tunic under the blue mantle tells gorgeously against the gold ground: the carpet with the gold brocade

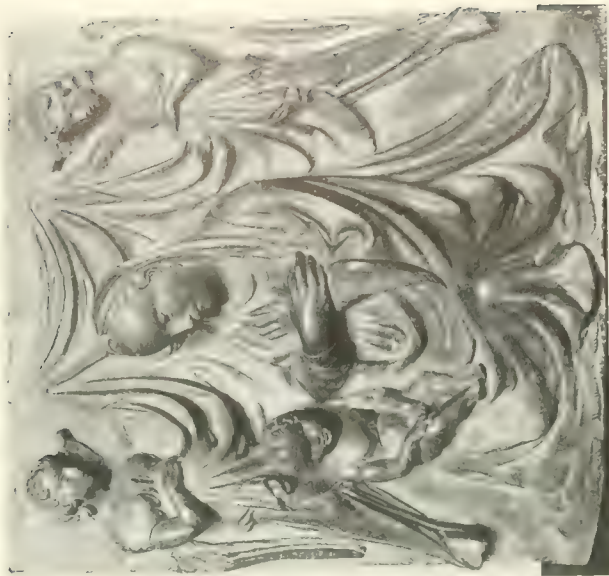




(F) DETAIL. FRESCO. THE MISERICORDIA TRIUMPHS



(E) THE TRIUMPH



(C) THE VICTORIA AND ALBERT MUSEUM



(G) THE PROVINCIAL MUSEUM, BOON



(D) MR. L. G. JOHNSON'S COLLECTION
PHILADELPHIA



(F) THE MUSEUM, HEESING OAS



(H) MR. PLATT'S COLLECTION, NEW YORK

pattern on a red ground accords harmoniously with the deep colour of the dress. The somewhat firmer modelling of the figures and the singular care with which the whole picture has been executed perhaps warrant us in dating it a little earlier still than picture No. II in the Uffizi.

A *Madonna* of about the same date as the previous one is to be found in the possession of Mr. Charles Ricketts. It shows the same beautiful colour-scheme with deep red, blue and yellow as the principal tones, but the composition is simpler and more graceful. The Virgin is seated on a low cushion with one leg bent under her, her mantle forming an abundance of ornamental waves on the floor. Unhappily, the preservation of the picture is not so good as Professor Voss's.

A large altar wing in the Bonn Museum (ascribed to Lorenzo Monaco) representing SS. Mary Magdalen and Laurence, in the act of presenting their client, a kneeling cardinal, also evidently belongs to the same period [PLATE II, G]. The type of S. Mary Magdalen is a faithful copy of that of the Uffizi *Madonna*. The only part of her hands that is distinctly visible is a thumb; but the hand of S. Laurence exhibits the shape already described all the more distinctly. His facial type also bears a close resemblance to that of Professor Voss's *Madonna*. Both figures are tall and bent slightly sideways; they have small heads, and are enveloped in mantles with an overwhelming richness of folds. Particularly, the hem of S. Mary Magdalen's mantle affords the best example of the master's accomplishment in the harmony of undulating lines. The kneeling cardinal, who is gazing upwards, doubtless towards an infant Christ in the act of benediction, is a comparatively well-individualized portrait, fascinating by the rapt intensity of the gaze. It is almost a surprise to find so life-like a portrait in the work of this master.

After making acquaintance with this uncommonly beautiful wing it becomes a particularly interesting inquiry what the central panel of the altarpiece was like. It was doubtless a *Madonna* of somewhat larger proportion than the saints. We may also take it for granted that the Child on her lap turned in benediction towards a kneeling client. A *Madonna* which fulfils these formal conditions and bears a close stylistical resemblance to the figures of the wing is to be found in Mr. J. G. Johnson's collection at Philadelphia [PLATE II, H]. The picture has been cut both at the top and at the bottom, but is otherwise well preserved. The Virgin here is not seated on the ground, but on a marble throne with a niche-like back. She is holding the Child perfectly nude, upright upon her knee. He is shuffling his feet in rather a fidgety way, shivering in his nakedness, turning at the same time to the left, and stretching out his right hand in benediction.

He is putting his left hand, which holds an ear of maize, to his breast. The head and eyes follow the benedictory movement of the right hand. His mother is holding him very tenderly with her big stiff fingers, wrapping the ends of her veil round his loins, but otherwise, curiously enough, she is paying no attention to the object of the Child's benediction. The most likely assumption is that Mr. Johnson's *Madonna* formed the central panel in an altar-piece in which the Bonn picture was the left wing: so well does the Child's movement respond to the posture of the kneeling cardinal, so strikingly similar in shape are the Virgin's and S. Laurence's hands. This hypothesis, however, should merely be regarded as a suggestion requiring a closer examination with the aid of the original pictures. This much is certain, that both the *Madonna* and the Child in Mr. Johnson's picture are more monumental and more vigorous than in the master's other works. They are not characterized by such a gentle rhythm of line, such a pervading softness as the *Madonnas* which I have previously described; the influence of Lorenzo Monaco is less evident both in the composition and in the drawing of the figures. They seem to me rather to reveal the influence of another, contemporary or slightly younger, Florentine artist, Masolino di Panicale. A comparison with Masolino's fresco *Madonna* in a lunette at Empoli shows that contact may well have taken place between the two artists, although they exhibit rather different temperaments. Masolino is a somewhat heavier and more naturalistic painter, and in spite of his evident connexion with Gothic figure art, he has more feeling for material phenomena and the structure of the human body than our anonymous poet of line. However, there is something in the rounded type and uncommonly painstaking modelling of the Child that warrants us in recalling certain juvenile work of Masolino's, such as the Munich *Madonna*, as well as Lorenzo Monaco's *Madonnas*; indeed, it seems to me that this is the best possible explanation of the somewhat modified character of the style of our anonymous master, unless we should assume the influence of some sculptor, such as Lorenzo Ghiberti. In this connexion I beg to refer the reader to the terra-cotta relief of a low-sitting *Madonna* in the Victoria and Albert Museum [PLATE II, F], which I ascribed some years ago to Ghiberti.² This relief also contains a *bambino* of a similar type and temperament to Mr. Johnson's.

The nearest parallel to Mr. Johnson's picture is a *Madonna* recently acquired by the Helsingfors Museum [PLATE II, I]. In particular, the main figure, with its comparatively robust structure and statue-like bearing, reminds us of the *Madonna* just

² Cf. *Studien Florentinsk Renaissance-skulptur*, p. 66. (Stockholm, 1909.) See *Burlington Magazine*, Vol. XVI, p. 354 (March, 1910).

A Late Gothic Poet of Line

described and distinguishes her from the low-sitting type. And here too, as in the previous cases, the big marble throne with the high back adds to the monumental stability of the composition.

If the Madonna is thus very nearly allied to Mr. Johnson's—which is also true of the facial type—the Child shows considerable divergences. In lieu of the childlike sprightliness, the manifold and restless movement, we find a hieratic stiffness, which, however, appears to be accompanied by real exertion. The Child's little hand tightens convulsively round his mother's thumb, and he draws himself up as if he had to play the part of a haughty prelate as he bestows the ritual blessing with two fingers of the other hand. We can easily fancy him behaving the next minute with the rather boisterous liveliness which I noted in the earlier pictures. The Child's type with the chubby cheeks and the snub nose is to be recognized from the *Uffizi Madonna*, which I described first. In view of the comparatively solemn and severe character of the picture, I am disposed to range it among the master's earliest works.

From about the same period must proceed another *Madonna* of a similar elongated shape. It belongs to Mr. Platt, of Englewood, New Jersey, and appears to originate from Arezzo [PLATE II, K]. Here, too, the Virgin is seated on a high seat, and is holding the Child on her right knee. He is compara-

tively quiet, bends the right hand in benediction and holds a gold-finch in the left. Rather effective details are the carpet of flowers before the Madonna's feet and the treatment of the gold ground with its large ornamental leaf rosettes. The types and the shape of the hand are, however, quite characteristic of our master, and our attention is above all drawn to the rich drapery of the mantles in folds which flow in cascades, and collect in waves on the floor, where they disappear among the flowers. Stylistically the picture is most closely related to the Helsingfors *Madonna*, and, like the latter, is probably fairly early.

There are several other pictures which bear a close relation to those already described—amongst others, an admirable little *Annunciation* in the University Museum of Göttingen—but they must be omitted here, for it is not my intention to describe all the works of the master, but merely to endeavour to trace the main lines of his development. Unfortunately none of the *Madonnas* referred to are dated. However, for stylistic reasons, the group which they form in common should probably be assigned to a comparatively early epoch in the master's course. Other works by the same painter exhibit more marked symptoms of decadence. As these latter can be dated about 1420, or rather later, the *Madonnas* described above may be placed in the preceding decade.

(To be continued.)

THE ART OF POTTERY IN ENGLAND BY ROGER FRY

THE use of works of art as historical documents needs, no doubt, a certain care and circumspection. It would probably be a mistake to measure civilization by the excellence of artistic creation. There was a time, for instance, when palæolithic man was supposed to have had a highly developed civilization because he drew animals with a more photographic exactitude than any of our photographic realists; whereas it is more likely that he was enabled to draw so accurately because as yet he had not fully learned the vision-distorting art of speech.

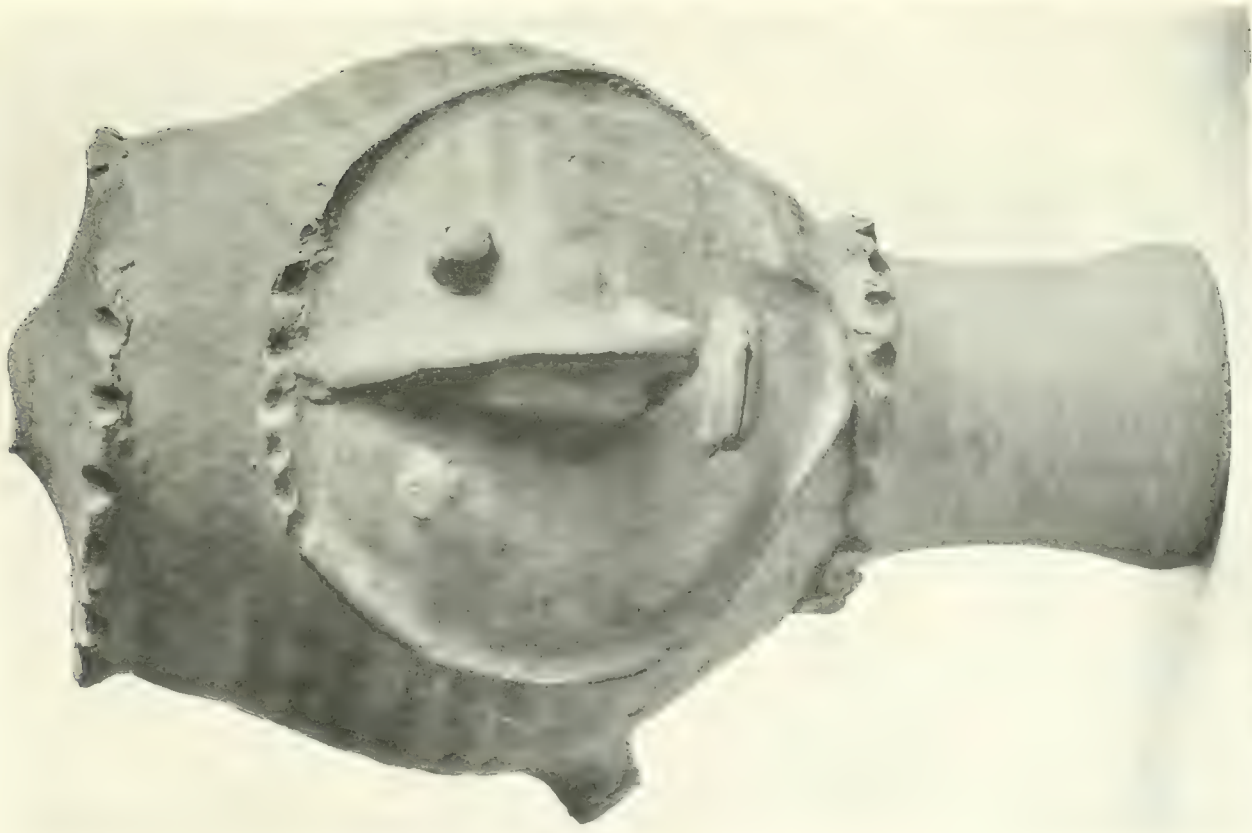
Again, our æsthetic standards vary so much that what one age rejects as barbarous stammerings another finds to be the climax of human expression. There was a time when not only the Benin bronzes but the Elgin marbles were condemned in this way.

Probably the conditions that make for fine creation are infinitely various, and the particular combination of circumstances may arise under very different social conditions. One might even guess that they are more likely to arise in imperfectly organized societies than in highly elaborate

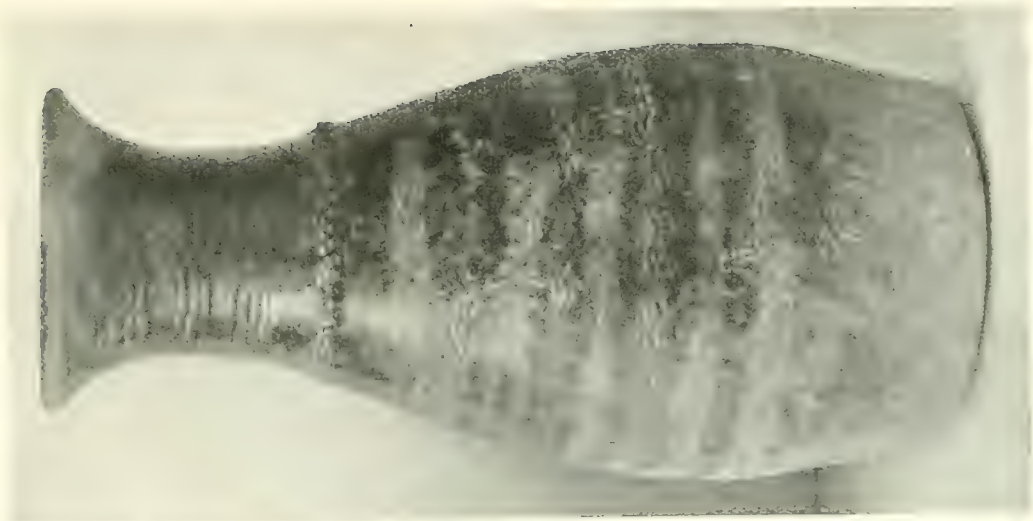
ones. For all that, I suppose we should admit that the state of mind of fine creative effort in the craftsman and fine appreciation in the public are signs of a certain good, that they cannot arise freely in a wholly degraded and brutal society.

With these precautions in mind, let us consider what general impression is left on the mind by contemplating the section through English history which the exhibition of pottery at the Burlington Fine Arts Club offers us. First of all, we must premise that pottery is of all the arts the most intimately connected with life, and therefore the one in which some sort of connexion between the artist's mood and the life of his contemporaries may be most readily allowed. A poet or even a painter may live apart from his age, and may create for a hypothetical posterity; but the potter cannot, or certainly does not, go on indefinitely creating pots that no one will use. He must come to some sort of terms with his fellow-man.

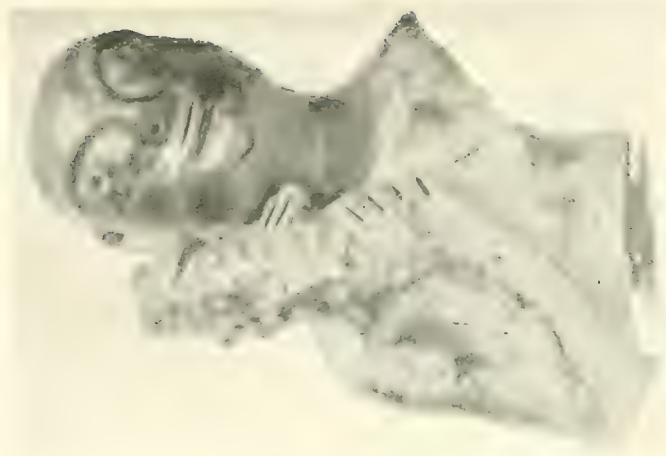
Now if these considerations hold, the aspect of the works at Savile Row is by no means consolatory. It is of a nature to make us wonder whether, after all, the historians are right in



1. EARLY BRONZE AGE, 13th C. B.C., THE ART MUSEUM, NOTTINGHAM



2. BOTTLE FOUND AT OLD SARUM, 10th C., HIGH SOCIETY OF ANTIQUARIES



3. FIGURE OF A GIRL HOLDING A LAMP, 1st C., EXCAVATED AT WORCESTER, 1893, 7 IN. HIGH, MR. C. W. DYSON PERKINS COLLECTION



(D) REDDISH WARE WASHED WITH WHITE, DECORATED WITH ORANGE, BROWN AND RED SLIPS, YELLOWISH GLAZE. STAFFORDSHIRE, ABOUT 1680. DIAM 18½ IN. MR C. J. TOMAX'S COLLECTION



(E) FENCH REPTILE SALT GLAZE, ENAMELED IN BRILLIANT POLYCHROME GREEN HANDLES AND SPOUT, 7½ IN. HIGH, ABOUT 1750. DON. MRS WHATELEY'S COLLECTION

The Art of Pottery in England

hinting, as they generally do, that it does always turn out for the best in the long run. It may be, of course, that the run has not been long enough, though from 1500 to 1900 is a considerable time.

For what we see is that during the 13th, 14th, and even 15th centuries one kind of pottery was made apparently alike for rich and poor; that even if there was a difference of elaboration there was only one quality; and that all this pottery is marked by a great refinement of taste, that it shows a real appreciation of form and texture, that it is expressive of what we instinctively recognize as a right state of mind.

After the 15th century there is a gap—only one Elizabethan piece standing for the 16th century; and when pottery again becomes evident in the 17th, 18th, and 19th centuries we find society split into two. There is the pottery for the people—the coarse Staffordshire slip ware—and there is the pottery for the well-to-do. Now whatever the social explanation of this curious fact may be, there can be no doubt that both kinds of pottery are so immeasurably inferior to the one kind of mediæval times that it is almost difficult to believe they were produced by the same people. Certainly, if one judged of men by their works, we should say that the 13th-century potters were men of serious and noble feelings and of a refined sensibility. We should have to say of the creators of the slip ware that they were gross, clownish, and without any faculty of detached contemplation, while those who produced for the aristocracy were content to become skilful imitators of an art that they were incapable of understanding.

Take as an example PLATE I, B, a bottle from the site of Old Sarum. This is so like certain specimens of Chinese ware of the Tang dynasty, both in form and glaze, that it might almost be mistaken for one at a first glance. It has not quite the subtle perfection of rhythm in the contour, and the decoration is rather rougher and less carefully meditated. But to be able to compare it at all with some of the greatest ceramics in existence is to show how exquisite a sense of

structural design the English craftsman once possessed.

Or take again PLATE I, A, from Nottingham. Here there is not only a singularly noble and austere rhythm in the proportions of the whole structure, but the interpretation of a face is the work not of a clumsy and farcical imitator of nature, but of a real artist, of one who has found within the technical limitations of his craft an interpretation of natural forms expressive of life and character. What many moderns accustomed to an art of merely realistic description fail to understand is that deformation (without which there is no artistic expression) is of infinite kinds. Thus if we turn to Ralph Toft's dish [PLATE II, D] we have a really crude, barbaric and brutally clownish idea of deformation, devoid of structural sense and vital rhythm, expressive only of a beery jocularity.

Or take PLATE I, C, the little figure from Mr. Dyson Perrin's collection. Certainly this is not great sculpture—the English never had great plastic sensibility—but it is genuine sculpture; it shows a real feeling for the relation of planes and a real sense of life in the movement. It has, in fact, that inherent unity which is so terribly lacking in the high-spirited vulgarities of the later popular designs.

But, bad as the popular art of the 16th and 17th centuries is, it still retains a greater possibility of design than the elegant pastiches which were made for the upper classes, of which we may take PLATE II, E, as a sample. Here the general form is without any particular feeling for proportion, and the imposed decoration is a clever adaptation of a Chinese design which had no significance for the artist except as an elegant exercise in an exotic style.

That the art of pottery in England which began with such noble and serious work should thus have degenerated into cheerful brutality on the one hand and empty elegance on the other is surely deplorable, and the indication of social conditions which it affords seems to suggest that the profound division between the culture of the people and the upper classes which the renaissance effected has been bad for both.

THE CROZIER IN HERALDRY AND ORNAMENT BY EGERTON BECK



STAFF of one kind or another has for centuries been the symbol of the authority of numerous ecclesiastical dignitaries; that of the bishop, the prototype of the rest, appears to have originated in Spain in the 5th century. In regard to its shape, the ecclesiastical staff may be divided into three classes: (1) The staff with a crosspiece on the top like the Greek letter tau, after which it

is named; (2) The staff with a ball, small cross, or other ornament on the top; (3) The staff ending in a crook, that is, the pastoral staff or crozier. It is with the last that we are most specially concerned; but something must be said of the other forms.

The tau was used by bishops and abbots alike, and appears to have been retained by the latter after the crook had been adopted by the former.

The Crozier in Heraldry and Ornament

In a 14th-century manuscript belonging to the chapter of Jaca in Aragon, there is an interesting illumination of the council held at that place in the middle of the 11th century which the artist said had been reproduced from an earlier drawing, and this might well have been contemporary—perhaps it is not too much to say that it probably was so; nine bishops and three abbots are seen, the former holding a crook, the latter a tau. But as time went on, abbots, too, discarded it for the crozier.¹ Its use, however, did not die out. At Lincoln, the cantor's staff was a tau with an image of our Lady rising at one end of the crosspiece and one of S. Hugh at the other. And at the present day a tau is carried by the cantors in the cathedral of Florence, or certainly was a few years since.

Emile Molinier, in the volume on ivories in the "*Histoire générale des arts appliqués à l'industrie*", speaking of existing taus, says that he knew of none of earlier date than the 11th century. He gives particulars of three; of these, one belonged to Gerard, bishop of Limoges, who died in 1022, another to Morard, abbot of Saint Germain des Prés, who died in 1014; and the third, now in the museum of Rouen, came from Fécamp abbey. The last-mentioned is attributed by the learned authors of the "*Mélanges d'archéologie*" to the 9th or 10th century, a date which Molinier found himself unable to accept; one more example of the uncertainty of all attributions not based on historical and documentary evidence. The British Museum has for the last ten years possessed a tau of considerable interest which was found in the rectory garden at Alcester, in Warwickshire, in 1902 or thereabouts, and was reproduced in *The Burlington Magazine* for Sept.-Oct. 1903. The museum authorities have dated it as *circa* 1020 and described it as having been "made probably for Evesham abbey". As would be expected, the date has not been universally accepted; others have placed it a century later or even more. And the reason for assigning it to Evesham abbey is not quite clear; the only apparent connexion between that monastery and the rectory of Alcester seems to be as follows. At Alcester there was a Benedictine abbey which at the beginning of the reign of Edward IV (nearly four centuries and a half after the date assigned to the tau), being devoid of subjects, was united with Evesham, of which it became a cell; half a mile distant from the Alcester monastery was the rectory, which was in no way connected with it; and in the garden of this rectory the tau was found nearly nine centuries after it is supposed to have been made for the abbot of Evesham. This is the only connexion apparent to the outsider, but the museum may have other information which it has not disclosed either in its popular

guide or its erudite catalogue of ivories. In regard to the tau it must be remembered that it was not necessarily an ecclesiastical ornament; in the British Museum manuscript of Matthew Paris's "*Lives of the Offas*" it is found in the hands of a crowned king, as may be seen from the accompanying reproduction [FIGURE 1]. It may be fairly suggested that the illustrator reproduced what he had seen in actual life, and that the original of this representation of a royal personage was Henry III.

The next class may itself be subdivided into three: (a) The staff with a ball at the top; (b) the staff with a small cross at the top; (c) the staff with some other object, other than a crook, at the top.

The first of these, commonly called the bourdon, is like the staff which up to a few years ago was, and perhaps still is, carried by the policemen of Genoa. Rock says that Anglo-Saxon bishops used a staff of this kind, basing his statement on the authority of a pontifical in the library at Rouen; and a liturgical scholar who wrote at the beginning of the 18th century, under the pseudonym of Du Moleon, states that there were then in the cathedral of Rouen monuments of archbishops of that place more than 300 years old, on which the staff was of this kind. In the later middle ages it was regarded as the proper staff of a prior,² and in a grant of pontificalia made to the Benedictine prior of Worcester cathedral in the 14th century the bourdon was specifically mentioned. At Milan from the 11th century at the latest certain dignitaries and officials of the cathedral chapter have had a staff as a badge of their office; which staff now and for long, perhaps from the earliest times, has been surmounted by a ball. The same custom seems to have prevailed in the chapter of the basilica of S. Ambrose in that city; in the atrium of that church there is the tombstone of a canon



FIGURE 1

¹ On the seal of Stephen, abbot of Marmoutiers, that personage is represented with a tau so late as 1268. See Roman, *Sigillographie française*, p. 168.

² M. Roman mentions (*loc. cit.*) a 13th-century prior of Brives who, on his seal, is shown holding a tau. And some priors had the crozier.

The Crozier in Heraldry and Ornament

(he was also an official) who is represented thereon with his bourdon. The provosts of collegiate churches in the diocese of Milan have a similar staff; which may be seen, too, on certain days in the hands of the master of ceremonies in S. Mark's, Venice. Formerly, if not now, it was sometimes borne by cantors, as in the cathedral of Toulouse and the collegiate church of Retornac.

The staff with a small cross on the top, known as the *ferula* (the name given at Milan to the bourdon), is used by the pope; but, except on certain rare occasions, not in ecclesiastical functions. The Jesuit Fr. Martin, in his splendid monograph on the pastoral staff, expresses the opinion that the papal *ferula* corresponds more with the *várhoξ* of the Byzantine emperor than with the pastoral staff of the bishop. It is, in fact, probably not an ecclesiastical ensign but a badge of temporal sovereignty; going rather with the tiara and *manto* than with the mitre and cope. It is to be seen in the hand of S. Peter on the obverse of a denarius of John VIII (872-882); and on the obverse of a denarius of Agapitus II (946-956) it is held by the pope himself. The *ferula* is ordinarily associated solely with the pope, but it is interesting to note that in the book of hours called after Philippe de Comines (formerly in the Huth collection and now in the possession of Dr. L. Baer of Frankfort) S. Claud, either of Besançon or of Vienne, is represented with the *ferula*. This of course does not count for much in the way of evidence; but at Lambeth palace there is a portrait which undoubtedly suggests that in the first half of the 15th century the *ferula* may not have been exclusively a papal ornament, for Archbishop Chichele of Canterbury has one in his hand. Possibly, too, M. Roman notes an instance of an abbot using the *ferula*, when he speaks of Lambert, abbot of La Couroune, in the first half of the 12th century, having in his hand "une longue croix".



FIGURE 2

As an example of the third subdivision of this class, staves with miscellaneous headpieces, an extremely interesting staff is reproduced [FIGURE 2]; it shows a crescent in which are represented S. Martin on horseback, and the beggar by his side. This is found in two paintings, one of which, a panel, was dealt with in *The Burlington Magazine* for December 1905 by Mr. Weale, who identified the staff as that of the provost of the canons regular of S. Martin's at Ypres, in Flanders, a prelate of importance who had ecclesiastical jurisdiction over the whole town. The staff is seen in a picture painted by John van Eyck for the provost Nicholas II (1429-1445), which is reproduced in Mr. Weale's work on Hubert and John van Eyck. It is, however, a curious fact,

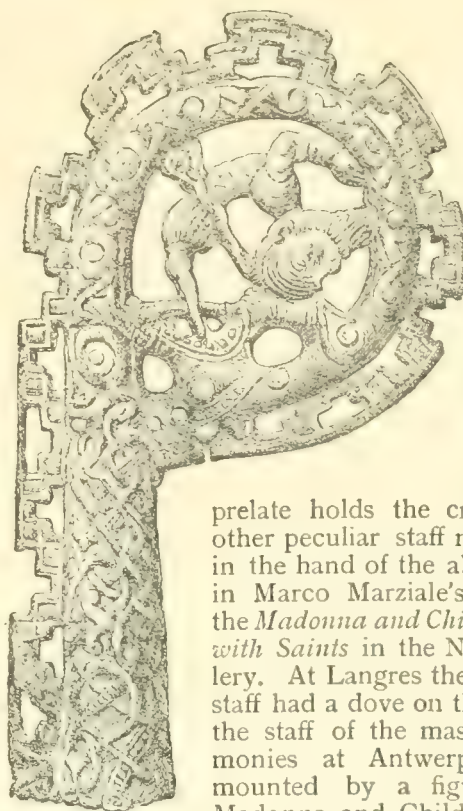


FIGURE 3

Covaerts (a master of ceremonies of that church) by Philippe de Champaigne.

Rocco Pirri, in his "*Sicilia Sacra*", says that in processions the first dignitary of the cathedral of Palermo—that is, the precentor—carries a silver staff, and the first dignitary of the chapel royal, *cappella palatina*, again the precentor, a gold one; he says, too, that similarly in processions the precentor of the cathedral of Catania, there the second in rank, has a silver staff. But he does not describe any one of them.

The staff usually described as the pastoral staff or crozier was at first a simple crook walking stick. This was succeeded by a staff with the crook bent inwards, which is already found in 9th-century miniatures. This form predominated from the 11th century, and ousted all other forms from the 13th. In the 11th century and later the volute often took the form of a serpent; sometimes a serpent pure and simple, sometimes a serpent with something in its mouth, usually a cross or the Agnus Dei. An interesting specimen of a crozier of this class is here reproduced, though the serpent is less well defined than is often the case;



FIGURE 4

³ See Raoux, *Les sceaux de la préfecture et des prévôts de Saint-Martin à Ypres*. Bruges, 1884. For a knowledge of this work I am indebted to Mr. Weale.

The Crozier in Heraldry and Ornament

Mr. William Maskell was of the opinion that this crozier [FIGURE 3] was of 11th-century English work. Probably, too, the curious crozier reproduced from a 13th-century Milanese manuscript [FIGURE 4] must be assigned to this class, in

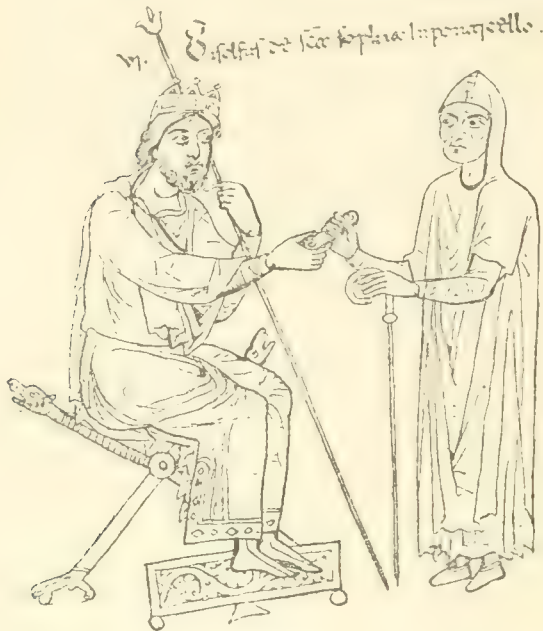


FIGURE 5

spite of the dog-like appearance of the head. The serpent form was succeeded by a volute ornamented by foliage; and this by the architectural type.

An interesting example of the short walking-stick crozier, though with something more than the simple crook, is found in the 12th-century chronicle of S. Sophia in Benevento in the Vatican library [FIGURE 5]. Other early examples are reproduced from the Cotton MS. Nero D 4 in the British Museum [FIGURE 6], which recalls the 12th-century crozier on the enamelled brass of Eulger, bishop of Angers; from the Harley Roll Y 6, also in the British Museum, being one of the scenes in the "Life of S. Guthlac" [FIGURE 7]—this shows a crozier of rather more ornate character, and also the change in the ferula, which is becoming more ornate; and from a manuscript of Matthew Paris in the library of Corpus Christi College, Cambridge [FIGURE 8]—it will be noticed that the mitre and staff are upside down, as they are in the manuscript. The staff of Bishop William

FIGURE 6

Elphinstone, of Aberdeen (*ob.* 1514), from his portrait in the possession of the university of Aberdeen, is a fine specimen of the later crozier [FIGURE 9]. And, as a specimen of an abnormal shape, one is reproduced from a bas-relief at Monza [FIGURE 10]; this recalls a curious staff in a

triptych by Zenale in the Frizzzone-Salis collection at Bergamo which was reproduced in *The Burlington Magazine* for May 1904, and another on a panel by Cosimo Tura in the collection of Sir Frederick Cook.

From the 14th century the crozier often had a scarf or veil attached to it similar to that on the Armenian staff here reproduced [FIGURE 11]. By some this has been said to be the distinguishing mark of an abbot; but for this there is absolutely no authority till quite a late date. The scarf was used by bishop and abbot alike for a very practical reason, to prevent the hand coming into contact with the metal staff.

It must, too, be pointed out that the position of the staff is no indication of the status of its possessor; for some have maintained that the crook of a bishop's staff was turned outwards, that of an abbot inwards. The "documentary" evidence shows this to be wrong. There is plenty of it, but it will suffice to call attention to the 12th-century seals of Hugh, bishop of Auxerre, and Henry, bishop of Bayeux, on both of which the crook turns in; and to the brass of Richard Bewfores, abbot of Dorchester (*circa* 1510), on which the staff turns out, as it does on the seal of Jeanne de la Fin, *abbess* of Port Royal.

There is no reason for thinking that the crozier was ever used by the pope; if it should have been, the custom had died out by the time of Innocent III (1199-1216). This fact has not prevented painters from representing a pope holding it, as may be seen by going no farther than the National Gallery;



FIGURE 7

Botticini gives the crozier to S. Damasus in his painting of *S. Jerome in the Desert*, and Fra Angelico in his *Christ Surrounded by Angels, Patriarchs, Saints and Martyrs* gives it to two of the four popes there represented.

The Crozier in Heraldry and Ornament

It is the proper attribute of western bishops, and is found on seals from the early part of the 10th century; it has, too, been adopted by some oriental bishops, among others by the Armenians, and the staff of the Armenian archbishop in the



FIGURE 8

monastery of San Lazzaro at Venice is here reproduced [FIGURE 11]. A cardinal priest may use it in his titular church. Protonotaries may not do so now; but there appears to have been a sanction for the real protonotaries, those belonging to the college, having the crozier by an ambiguity in the grant of privileges made by Sixtus V (1585-1590), which has been definitely settled by the present pope. Some honorary protonotaries, *ad instar participantium*, appear to have ensigned their arms with the staff or otherwise displayed it; the fact that he was a protonotary is the only apparent reason for its appearance on the portrait of one "Chimarrhaeus" engraved at the very beginning of the 17th century, which is in the German portfolios of the print room in the British Museum.

There are numerous instances of the crozier being allowed to heads of chapters; chiefly of collegiate, but sometimes of cathedral churches. An instance of the latter class was given in connexion with the mitre—the provost of S. Bavo of Ghent, when this was an exempt secular chapter; and it was then mentioned that on a medal of the second provost, by Jonghelinx, his shield was ensigned with mitre and staff. It would be tedious to attempt any enumeration of the heads of chapters of collegiate churches who have been granted the crozier; the dean of S. Michael in Lucca, the dean of Zamosky in Poland, the provost of the collegiate church of Lucerne will serve as examples. On a former occasion the painted portrait of another was referred to—that of Charles von Vacchier, mitred dean of the collegiate church of Munich, which, too, may be seen in the print room of the British Museum. With these dignitaries may be classed the chief ecclesiastic of certain palatine chapels; the primicerius of S. Mark's in Venice obtained the crozier in the middle of the 13th century, and the treasurer of the *Sainte Chapelle* in Paris was granted it, for use within the precincts of the palace, by Clement VII (1523-1534).



FIGURE 9

At Manfredonia not the archpriest only, but all the dignitaries, four in number, have or had the staff; and at Naples the privilege was extended to all the canons of the cathedral. A similar one was granted to the canons of Lecce in Apulia in

1805, and to those of Syracuse in 1850; in one case and the other with the provision that it might only be exercised *sede vacante*, and in that of the canons of Syracuse that the staff should have the scarf or veil. It must not be supposed that these distinctions are ordinarily granted unasked for; they are eagerly sought, and the flimsiest of reasons may be forthcoming to support the claim. The grant to Lecce is a case in point. The canons already had the mitre, and wanted the rest of the pontifical ornaments, crozier included: they therefore petitioned the pope and based their claim on the fact that, at one time and another, bishops and even some cardinals of the holy Roman church had been chosen from their chapter. As at that time, excluding Sicily, there were about

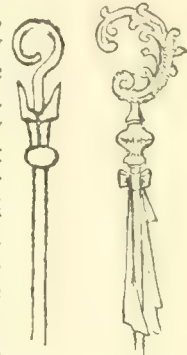


FIG. 10 FIGURE 11

a hundred and thirty episcopal sees in the kingdom of Naples, it should have been no matter for wonder that occasionally a bishop should have been provided by the chapter of Lecce; but the canons got what they wanted, with the restriction already mentioned in regard to the crozier. A grant of this kind is not easy to understand, for the crozier is more than an ornament: it is a badge of jurisdiction. But the mania for distinctions has been indulged without regard to tradition or to reason.

The crozier has, too, been used by parish priests. Formerly there were in the diocese of Benevento alone a dozen such with the title of abbot; and down to the present day the right has been enjoyed by the provost of S. Agatha's in Cremona and the primicerius of S. Andrew in Mantua. But since Pius X not only decreed that protonotaries should not use the staff on the ground that Sixtus V *could* not have meant to give them privileges which even a bishop does not enjoy outside his diocese; but also ordered that all who claimed privilege in regard to pontificalia should submit their claim to the congregation of rites, it is more than probable that parish priests, canons, and dignitaries may have been, one and all, deprived of their crozier.

To pass on to regulars. Abbots very commonly used the staff even when they were not mitred; the brass of John Bewforest, Arroasian abbot of Dorchester, has already been referred to. Some abbots, however, had neither mitre nor staff; in the early part of the 17th century we find both granted to the Augustinian abbot of Valenciennes. It has already been said that an abbot, or provost, did not always use the crozier for his staff: the Ypres staff and that in Marziale's painting, which was probably copied from one actually in use, have been mentioned and to these may be added the staff of S. Clement's, in Pescara, which Helyot

The Crozier in Heraldry and Ornament

says was the sceptre of the Emperor Louis II, founder of the house. Commendatory abbots ensigned their arms with the staff whether they actually used it or not; examples are to be found in the "Dessins" of Roger de Gaignières and in the French portfolios in the print room of the British museum.

The priors of many houses of canons regular were in the same position as abbots, and from an early date we find grants made to them of mitre and staff. Thus between 1168 and 1170 such a grant was made to the prior of S. Saviour's in Venice; in 1195 to the prior of Holy Cross in Coimbra; and in 1208 to the prior of the English house of S. Thomas the Martyr in Acre. But the crozier has also been used by Benedictine priors. M. Roman mentions the seal of a 15th-century prior of Saint-Prix, who is represented as mitred and holding a crozier; and in the Victoria and Albert Museum there is a gigantic iron 17th-century crozier taken from the prior's stall in the Benedictine church of S. Maixent. Certain other regulars have or had this staff; the master-general of the order of the Holy Cross was granted it in 1630 and the Jeronymite priors of Belem and the Escorial at the beginning of the last century. The chief ecclesiastics, too, of some military orders, regular or otherwise, have also used the crozier; for example the prior of the order of Calatrava, who was a regular, and the grand prior of the order of Constantine, who was not.

Nor has its use been absolutely confined to ecclesiastics. It is said to have been conferred on Roger II of Sicily, but there appears to be no evidence as to the form of his staff. It is otherwise with the counts of Hainault, who were abbots of the noble chapter of secular canonesses at Mons. Le Mire says that the pastoral staff was borne before them in processions, *supplicationibus solemnibus*. It is not unlikely that this fact is the real explanation of a strange blunder in the National Gallery catalogue, in which a Premonstratensian abbot has for long been described as a count of Hainault.

Women, abbesses and prioresses, too, have used it from an early date. Roman mentions the late 12th-century seals of the abbesses of Montmartre and Notre Dame at Soissons. Roger de Gaignières has given the reproduction of the tomb of an abbess of La Trinité in Caen and another of an abbess of Ronceray at Angers; in the former the staff is placed behind the shield of arms, and in the latter the abbess is shown with it. This abbey of Ronceray was contiguous to the church of the Holy Trinity in which its nuns were consecrated; and on these

occasions Helyot says the abbess, bearing her staff, had a chair opposite to the bishop's throne. The Augustinian abbess of *Le Vergini* at Venice had ring and staff; and in 1761 the Augustinian abbess of S. Catherine's in the same city was granted the same distinctions by her uncle, Clement XIII. Some account of the abbesses of Conversano was given on a former occasion, and it is only necessary to recall the fact that they, too, had a staff. In Spain abbesses have had the crozier from early times; 13th-century seals showing some of these ladies with their croziers are reproduced in Ferrán de Sagarra's *Segells del Temps de Jaume I*, and at the present day there are Benedictine and Cistercian abbesses who take their crozier with them into choir. Elsewhere, I believe, abbesses have a staff placed by their stall; Vernon Lee speaks of a gold-headed crozier being placed by the stall of the abbess of S. Cecilia in Trastevere.

The most interesting of the crozier-bearing ladies are, however, beyond doubt the abbesses of the chapters of secular canonesses once so numerous in western Europe; the members of these chapters were ladies unbound by vows, who were free to leave and marry whensoever they chose so to do, an exception being sometimes made in the case of the abbess, who on election was in some cases required to make religious profession. Perhaps the most notable of these establishments was at Remiremont, in Lorraine, where no less than sixty-four quarterings were required from an aspirant; which it is said (I have never verified the fact) would have precluded the children of Henry IV from holding a prebend on account of the Medici alliance. Here, as elsewhere, the abbess had her crozier, which is duly placed behind her shield in saltire with a sword; and when on certain days she left her stall to make her offering at the high altar of her abbey church, her seneschal bore it before her. There are now, strictly speaking, no secular canonesses, but in Austria and Bavaria somewhat similar institutions are found. The chief of these is at Hradschin in Prague. The abbess of this noble chapter is always an archduchess, whose privilege it is to crown the king of Bohemia. She carries a crozier and wears the pectoral cross and a crown; the last-mentioned ornament having no relation to her secular rank, but taking the place of a mitre—with the crozier it was inherited from an extinct abbey of, I believe, canonesses regular. The abbess of Hradschin may resign and marry; one who did so is the queen-mother of Spain, and she is not the only exalted personage who has exchanged the crozier for the sceptre.



(A) PORTRAIT PROBABLY OF CHARLES, PRINCE OF WALES MR. GODFREY WILLIAMS'S COLLECTION, S. DONAT'S CASTLE.



B



C

(B) PRINCE CHARLES IN GARTER ROBES (C) HENRY, PRINCE OF WALES AS KNIGHT OF THE BATH, BY MARCUS GIERAERIS. VISCOUNT DILLON'S COLLECTION, DITCHLEY



(D) PRINCE HENRY, OR, PERHAPS PRINCE CHARLES, WITH A FRIEND. HAMPTON COURT.



A PORTRAIT CALLED "HENRY, PRINCE OF WALES, BY ISAAC OLIVER."
PLATE III



A PORTRAIT CALLED "HENRY, PRINCE OF WALES, BY ISAAC OLIVER."
PLATE III

A PORTRAIT CALLED "HENRY, PRINCE OF WALES, BY ISAAC OLIVER"

BY LIONEL CUST

IN the remarkable exhibition entitled "Woman and Child in Art", recently held at the Grosvenor Gallery, one of the most interesting paintings is a large equestrian portrait, stated to be a portrait of Henry Prince of Wales, by Isaac Oliver, and lent to the exhibition by Mr. Godfrey Williams of S. Donat's Castle, Glamorgan [PLATE I]. The portrait represents a youth, in rich gilded and painted armour, mounted on a white horse with similar trappings. From the branch of a large tree in the background hangs a tablet on which are the Prince of Wales's feathers.

This type of portrait is not unfamiliar to students of iconography of this period. The name of Isaac Oliver, the famous limner or painter of portraits in little, may be dismissed at once. There is no evidence of any trustworthy nature to show that Hilliard, Isaac or Peter Oliver, Hoskins, or even Samuel Cooper, ever painted portraits themselves outside the usual dimensions of their art. Enlarged copies were sometimes made from their miniatures, to which copies their names may have been deliberately or accidentally attached. In the present instance there is no resemblance in technical execution or type of physiognomy between this portrait and the well-known miniature portraits of Henry, Prince of Wales, by Isaac Oliver.

This type of equestrian portrait is best known from the examples to be found among the engraved works by Renold Elstracke, Simon Van de Passe, and other engravers, which had considerable vogue in the reign of King James I. These portrait engravings are exceedingly rare, but are well-represented in the Department of Prints and Drawings at the British Museum. Good examples are given in the illustrations to the very important work on "Early Engravings and Engravers in England" (1545-1695), by Sir Sidney Colvin, published by the Trustees of the Museum in 1905. The earliest examples seem to be the four portraits of great commanders, engraved by Thomas Cockson about 1604, and it is evident that this type of equestrian portrait was borrowed from Flemish or German sources.

Turning to the identity of the youth here represented, the badge makes it clear that he is a Prince of Wales, and the choice therefore lies between Henry Frederick, eldest son of King James I and Queen Anne of Denmark, who was Prince of Wales from June 4th, 1610, to November 6th, 1612, and his younger brother, Charles, who was created Prince of Wales on November 3rd, 1616. The portraits of the two brothers are often confused, the likeness of Charles I in his boyhood being much less familiar than that of his brother, Henry, who is of course not portrayed at a later age owing to his early death in 1612. The faces are, however,

quite distinct. Henry had a wider face with a rounder chin, and thick, rather dark auburn hair, growing straight up all round his forehead, and brushed back over the crown of his head. Charles had a longer face and heavier chin, with fairer chestnut-coloured hair, falling smoothly round the head, brushed off the forehead and curling over the ears. The difference between the two brothers is well seen in two somewhat similar portraits at Ditchley, painted by Marcus Geeraerts, belonging to Viscount Dillon [PLATE II, B, c]. It seems more probable that the boy represented in Mr. Williams's portrait is Charles, and not Henry, Prince of Wales. This identification can be corroborated by the equestrian portrait of Charles Prince of Wales, engraved by Renold Elstracke, and reproduced in Sir Sidney Colvin's book [PLATE III, E]. This print is not dated, but the engraving in the British Museum, reproduced, appears to be the first state of the plate. Another equestrian portrait, that of Anne of Denmark, engraved by Simon Van de Passe [PLATE III, F], and even more closely resembling Mr. Williams's portrait, is dated 1616, the actual year in which Charles became Prince of Wales.

Putting aside Isaac Oliver, the painter most likely to have been employed to make these portraits was Paul Van Somer (1576-1621), of whom an account is given by Mr. Collins Baker in his book on "Lely and the Stuart Painters". In this account stress is laid on the somewhat dry rendering of details by Van Somer, as opposed to the broader treatment by Daniel Mytens. As Van Somer seems to have been the favourite painter of Anne of Denmark, he is the more likely to have been employed at Court for these portraits of her sons. A portrait which may be added to this group is the interesting hunting picture of Henry or perhaps again Charles) Prince of Wales and a friend with horse, groom and dog, the prince about to cut the throat of a stag. Charles, though less well physically endowed than his elder brother, seems to have been as fond as his brother of the pleasures of the chase. Two versions of this portrait exist, one at Wroxton Abbey, belonging to Lord North, dated 1603, in which the shield of arms, denoting the friend, is that of Harington, and the other at Hampton Court Palace, in which the similar shield bears the arms of Devereux [PLATE II, D]. It is difficult to believe that these paintings can be as early as 1603, and this date must be suspected, seeing that John, second Lord Harington, who was a friend of Henry Prince of Wales, was twenty-one in 1603, when the prince was only nine, whereas Robert Devereux, second Earl of Essex, was twelve. King James and his family were entertained by Lord Harington at Burley-on-the-Hill on their way south in April, 1603, but the

A Portrait called "Henry, Prince of Wales, by Isaac Oliver"

young prince did not receive the garter, which he wears in this hunting-picture, until the following July. A portrait of a Prince of Wales in the Bodleian Library at Oxford (Cat. Oxf. Portraits, No. 66) is again probably Charles, and not Henry, as usually believed.

The portrait of the prince belonging to Mr. Godfrey Williams is remarkable for the special *impresa* or device, which is repeated several times on the skirt of the armour, and again on the saddle cloth. This strange device represents a number of hands, each holding an anchor, issuing from holes in a ground, with a sun setting behind mountains in the background. It almost passes the wit of man to explain the elaborate symbolism in these *imprese*, which were so much in fashion at this date. Each sought to excel the other in the ingenuity and obscurity of the device. As connected with Henry Prince of Wales, the

difficulty of explanation is very great unless it be taken as having some reference to his early decease. If the portrait be accepted as that of Charles, on his being made Prince of Wales, the explanation is somewhat easier, as the hands holding anchors may be interpreted as the numberless hopes of the nation, in contrast to the grief felt at the death of Prince Henry, of which the setting sun would be a suitable emblem.

Taking everything into consideration, it seems most probable that the portrait under discussion is that of Charles, Prince of Wales, painted by Paul Van Somer in 1616. It should be noted, however, that a later state of the engraved portrait of Charles Prince of Wales, by Elstracke, was published by William Peake, and as Peake was picture-maker as well as purveyor of portraits, both painted and engraved, these paintings may have been by Peake.

LETTERS TO THE EDITORS

"WILLIAM HORLOGIUS OF HOT LANE"

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In the February number of this magazine Mr. Bernard Rackham, in his article on English Earthenware and Stoneware, writes:—

The Staffordshire potters adopted the process of painting their wares with enamel colours fixed on the surface by a second firing at a low temperature. The innovation is traditionally set down to the credit of a Dutch immigrant to the district, William Horlogius, to whom may belong the initials on a tea-pot in the exhibition [G 23]. This piece is decorated in the style of Japanese Kakiyemon porcelain, and might almost be mistaken for earthenware of the Satsuma school.

This tea-pot was formerly in my possession, and I had another tea-pot enamelled by the same hand in the same style which bore, incised under the lid and under the base, figures as on a clock face. It is unusual to find marks of any kind on salt-glaze, and being aware that Dutch painters were supposed to have been employed to enamel salt-glaze, I asked a friend who speaks Dutch to suggest a name which would suit the rebus and the initials. He suggested Horologius (=clock-maker), and when I parted with the tea-pot marked W H, I also passed on the suggestion, which, though ingenious, appears now to be somewhat dangerous.

For I see that the catalogue of the Exhibition has "gone one better" and has provided this Frankenstein with a place of residence ("Hot Lane"). I am glad to have this opportunity of making an explanation which may result in the death of the monster. Our theory, which seemed attractive, has a very weak spot: it seems highly improbable that the potter should have scratched in the pot the rebus of the enameller.

Yours faithfully,

WILLIAM LAWRENCE.

MICHELE MAZZAFIRRI, GOLDSMITH AND MEDALLIST (1530-1597)

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—The note on Michele Mazzafirri of Florence, goldsmith and medallist at the court of the Medici, by Mr. G. F. Hill in *The Burlington Magazine* for January of the current year reminded me of some notes that I had made some years ago from the Medici wardrobe accounts. Referring to them I find the following: "MAZZAFIRRI; Michele,orefice nel corritorj". This description of him in 1588 shows that he occupied a workshop in the palace.

In 1579, and precisely on April 8th, there is an entry in the Wardrobe Register, Vol. 98 (Archivio di Stato, in Florence), describing him as "horafo stependiato" (on the salaried establishment), and he is noted as having been paid "per gitare . . . fatice dercole per il granduca" (fol. 238).

In 1580 (Register Book, No. 104) there is a payment to the same "per gitare e lauorare una figura dercole digento quando amaza lidria . un altra fatica quando sbarra la bocca del liono" (fol. 35-36). At fols. 75-76 and 125 of the same account book there are payments for oval, square, triangular and round frames for the tempietto in the corridor (of the Uffizi).

On fol. 1-2 of the Register for 1585-87, he is noted as receiving payment for "fogliame per mettere a una veste della Gran ducessa". April 5, 1588, makes a seal for the Grand Duke (reg. 131, fol. 39). Sep. 5, 1588, makes 17 medals of gold "col inpronta di S.A.S. e riuescio di pecchie". These medals were for wearing. (Reg. 156, fol. 12.) In the same register, at fol. 19, there is a record of other medals, and at fol. 158 the following details: "fa due medaglie d'oro co inpronta di S.A.S. armata e riuescio della crocie di S. Stefano senza corona e senza capello. Piu

due med. doro doppie con inpronta di SAS e croce di s. stefano da smaltare, piu otto medaglie doro co inpronto di SAS e la forza".

He receives payment for wardrobe plate on fols. 2, 4, 87 in the years 1592-94 (Register 173), fols. 2, 20, 41, 42, 45, 74, 84, 108, and 124 in the years 1594-98 (Register 181).

With reference to the Labours of Hercules I find the following notes: (Register 98; fol. 31) "Gianbologna fiamingo scultore stendiato di S.A.S. riceve da Giorgio dant(oni)o horafo dell' argento per gitare figure di forze d'ercole (fol. 32) July 3 1576, argento lauorato in una fatica dercole di

figuro lauorato e le amazo pl centauro con uno bastione d'argto tiene in mano".

At fol. 146-147 of the same Register-book, referring to July 3, 1678, I find that the silversmith Giorgio danto was paid for a "fatica derchole che scoppia antico con un altra figurina stacata dispersa" (the designs by Gianbologna) "con uno squdo in mano et uno bastone." I have a good many other notes, amongst which are payments to the court goldsmith Jacopo Bilivelt who was employed as the chief goldsmith from about 1576 to his death some thirty years later.

SIDNEY J. A. CHURCHILL.

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SCYTHIANS AND GREEKS: a survey of ancient history and archaeology on the north coast of the Euxine from the Danube to the Caucasus. By ELLIS H. MINNS, M.A. Cambridge (University Press). Pp. xl & 729. With nine maps and plans, nine plates of coins and 351 illustrations in the text. £3 3s.

THE title of this important work indicates the geographical limits which the author has imposed upon himself, in accordance, as everyone will agree, with the natural conditions of the historical and ethnographical problems involved. As regards time, he begins at the beginning—which is in the palæolithic age—and ends with the great migrations towards the end of the 4th century of our era, save that the history of Cherson is followed down to the Turkish conquest in 1475. But, as regards the amount of labour and learning, of self-sacrificing industry and minute but well-directed scholarship, enshrined in this vast volume, no description or adjective that we can command would even adumbrate it; for the author himself we can only recall one epithet, borrowed from the grammarian Didymus, and that is "brazen-bowelled". But the name must not be taken in any but a favourable sense, for Mr. Minns has done much better than Didymus, seeing that he has not written 3,500 volumes, but distilled into one the essential part of many more. It is much to be doubted whether critics (at any rate in this country) will be able to fulfil his modest request to point out books and articles of any importance that he has overlooked.¹ But let us say at once that the volume is not, as one might expect from the amount of detail which it contains, to be treated merely as a book of reference; Mr. Minns has the faculty of being himself interested in every aspect of his extraordinarily varied material, with the result that no one with archæological tastes will find even the most specialized portions of his text anything but good reading. Numismatists, if

a reviewer may speak of what he is more or less familiar with, will greet with enthusiasm Mr. Minns's masterly treatment of the puzzling numismatics of S. Russia, reinforced as it is by a complete command of the Russian publications on the subject, and antiquating everything that has been written in other languages. But the numismatic portions of the book are only typical of the whole. To readers of this magazine the most attractive sections will probably be Chapters VIII to XIII, dealing with Scythic and Greek tombs and the art which they illustrate. From this portion of the fringe of Hellenic culture archæology is gradually collecting evidence of not merely the great wealth but also the excellent taste of some of the inhabitants. The lovely drawings upon ivory from Kul Oba—perhaps, as Mr. Minns remarks, the most beautiful Greek drawings extant—show more than anything else that the Scythian chieftain and his queen could appreciate the best Greek art, as well as the more sumptuous but barbaric objects of native workmanship. But the native work, just because of its savage splendour, is thoroughly characteristic of the country to which it belongs, a country which has always, whether in ancient or in mediæval or in modern times, whether in plastic art or in music or in literature, tended to produce its effect by prodigal exuberance rather than by proportion or refinement of design. The Chertomlyk vase is not of native work, and Mr. Minns describes it as "perhaps the finest extant example of toreutic at the moment of its consummate mastery." But we incline to see in it rather the effect on a Greek artist of great technical accomplishment of working for half barbarous patrons. The error of sacrificing the whole of the body of the vase to a purely decorative pattern, while the subject-compositions are confined to the shoulder, is a sign of weakness which favours Mr. Minns in the comparatively late date which he assigns to the vase, as against Furtwängler's hardly considered judgment that it is of the 5th century. In his illustrations Mr. Minns modestly confesses that he

¹ In spite of the noble index with which the book is equipped, it would be rash to say that anything not indexed is omitted in the text; but the alleged Scythian archer on the 4th-century coin of Callatis in the British Museum (*Num. Chron.*, 1912, p. 137), with the Scythian (?) name ATAPA or ATAKA is not, I believe, mentioned. It would be interesting to have Mr. Minns's views on this.

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has sacrificed quality to quantity (like the barbarians of whom he writes!); but this was inevitable if the book was to be made useful, as it is in the highest degree, by constant illustration. His part of it has been admirably done; but it is to be regretted that the printers, having set out to produce a fine book, should not have devoted a little more care to uniformity of Greek type, and that the photographer who reproduced the coin-plates (some of the least successful that we have ever seen) should not have realized that casts of different colours will produce an unpleasant patch-work. But it would be ungrateful to end on this note of complaint; we have nothing but admiration for the devotion which has inspired Mr. Minns in his herculean task and for the liberality of the institutions which have enabled him so satisfactorily to fulfil it.

H.

DIE LITURGISCHEN GERÄTE und andere Werke der Metallkunst in der Sammlung Schnütgen in Cöln zugleich mit einer Geschichte des liturgischen Gerätes von DR. FRITZ WITTE. Berlin (Verlag für Kunstwissenschaft), 125 M.

IT is no long time since there was noticed in these pages a splendid volume on the sculptured works contained in the famous Schnütgen collection in Cologne; a volume now followed up by another, equally magnificent, and dedicated, moreover, to the German Emperor, on the liturgical vessels and other objects of metalwork in the same collection. They comprise portable altars, chalices, pyxes, ciboria, monstrances, crosses of different kinds, candlesticks, censers and incense-boats, handbells, cruets, larabo ewers, aquamaniles, holy-water buckets, dishes, vases, reliquaries, holy-oil stocks, paxes, pilgrim badges, croziers, various enamelled articles, morses, medals, embossed plaques, tabernacle doors, bronze figures, buckles, door-rings, candle-brackets, clasps and corners for book-covers, crowns for images and iron stamps and baking-tongs for altar-breads. Examples of all these are depicted in ninety collotype plates. But before considering the illustrations, attention must be drawn to Dr. Witte's scholarly articles which deal respectively with the portable altar, the chalice, the paten, tubes (for partaking from the sacramental cup, in the oriental manner), "sieves"—*i.e.*, perforated spoons for removing any alien body from the chalice—ciboria, the monstrance and its forerunners, altar cruets, crosses (altar and processional), altar-lights, the thurible and the incense-boat, buckets and dishes, receptacles for the host, wafer-irons, reliquaries, oil-stocks, holy water vessels, relic-loquets, pilgrim-badges and the "Agnus Dei", Eucharistic vessels and traditions concerning the Holy Grail; concluding with a bibliography of the whole range of subjects. It is indeed a strange fact, as Dr. Witte observes in the opening sentence of his chapter on the chalice, that, considering the important function of the latter in Christian worship, there should not exist a monograph on the subject in the German

language. But the writer goes far to supply this deficiency in twenty closely written pages of text, accompanied by a diagram with dated specimens, showing the varying form of the chalice from the beginning of the 8th to the end of the 18th century. The course of transition from one phase to another, even in the latest and most debased period, has ever taken a practical direction, the top-heavy bowl of the earliest known instance gradually giving place to a smaller bowl, while the foot still remains large in proportion, if it does not actually expand, in order to provide the utmost possible security against the danger of upsetting. For a like reason, to avoid risk of the vessel slipping in the priest's hands, the knop in the middle of the stem continues to be a constant feature from first to last. Indeed, one point that a work like the volume under notice assuredly brings out is the remarkable persistence of certain fundamental types in spite of external changes of fashion. Perhaps the greatest transformation that has taken place is that of the monstrance from a cylinder shape to that of a flat disc, surrounded by rays. The latter is the form that has become by far the most familiar at the present day. The disc-monstrance, for relics if not for exposition of the Blessed Sacrament, indeed appears in the late 16th century, but it does not seem to have come into general favour until near the close of the 17th century. Again, in the case of candlesticks for ecclesiastical purposes, the pricket form was by far the most usual until near the beginning of the 18th century. One very curious example of a ciborium (copper-gilt, with silver bowl, Rhenish work of about the year 1700) has a lid in the shape of a covered, or imperial, crown. But this instance is altogether exceptional: Among ciboria the most striking, though not the most beautiful, is one (Pl. 14) dating from the middle of the 13th century, from Saxony. It is made of wood, the shape that of a hemispherical bowl, low on the foot, with a conical lid. The peculiar feature is that the whole is overlaid with a casing of parchment, embroidered with seed pearls or beads of various colours on a blue ground. The effect is so bizarre that one would have been inclined to deny that such a thing could be other than modern. But the unmistakable character of the figure medallions leaves no room to doubt the early date of the work. Next after monstrances the most exquisitely beautiful objects—because, of their very nature, they admit of the greatest variety of form—are reliquaries. It would be impossible to surpass them for grace and dignity of outline so long as they conform to an architectural standard. But in the 16th century the degradation of art set in, and they become more and more turgid and misshapen until the climax of ugliness is reached with the monstrous obelisks, Swiss or French 18th-century work, illustrated on Pl. 64. If the majority of the works

of art depicted is of German origin, the collection comprises a large quantity also of specimens from Italy, the Netherlands and other countries, the illustrations being arranged, as is most valuable for comparative study, not according to an artificial or accidental classification by countries, but according to the purpose and nature of each particular object. A. V.

INDIAN ARCHITECTURE. By E. B. HAVELL. (Murray.) 30s. net. IN this work of 268 pages and 178 illustrations Mr. Havell provides the first extensive contribution to the history of Indian architecture since Fergusson. Mr. Havell's book reveals a courage and originality of outlook rare amongst students of Indian art. It is always satisfactory to have demonstrated a continuity of logical development where there had formerly been thought to exist only discontinuity and caprice. The present volume argues for the continuity of the Indian building tradition from the beginning up to now. Taking such a typical Mughal building as the Taj Mahall, Mr. Havell boldly, and I think successfully, demonstrates its essentially Indian character by tracing back the dome form to that of the old Buddhist *stupas* and structural shrines, originally of wooden construction, and afterwards descended through the architectural tradition of the Dravidian temples. The lotus moulding or calyx beneath the bulbous dome and the inverted lotus above it are essentially Indian elements. Finials assuming the form of a vase (the water of life) are equally Hindu; that the Persian name for such finials is *kalsa*, identical with the Sanskrit *kalasha*, suggests that the Saracenic domes, even of Persia itself, may ultimately be derivative from old Buddhist forms. Finally, the ground plan of the Taj is shown to be of the common old Hindu *panch-ratna* type. Thus Mr. Havell would prove that "The science of Muhammadan art in India, as well as the inspiration of it, came from the Hindu Silpa-sastras". Mr. Havell quite rightly points out that circular, foliated and pointed arch forms are frequent in old Indian buildings, and that these forms certainly survive in at least some of the Indo-Saracenic arches, as at Gaur (Pl. xxxiv). But when he speaks of the old Buddhist arches and glories as lotus-petal and lotus-leaf arches, and says that "the lotus-leaf arch took the form of the sacred pipal leaf", he supports this new nomenclature with no evidence; one perceives but little likeness of forms and no evidence of purpose in such likeness as there is. Much more probably the old arched forms are all traceable on the one hand to bent bamboo construction, and on the other to the forms of the aura as it appeared to the visionaries who established the modes of hieratic art. Mr. Havell also errs in describing the lion's head element which occupies the place of a keystone in a *makara torana* as the head of a *rakshasa*. The

volume concludes with description and illustration of the great building achievements of the 19th century (especially at Benares). Taken in conjunction with the "Report on Modern Building" just published by the Indian Archaeological Survey, it may be said that published proof of the so often doubted survival of Indian building craft is now readily accessible. But this tradition is ignored as deliberately by the Indian princes as by the Indian Government; there could not be imagined a more glaringly incongruous piece of work than the new post-office at Gwalior (Pl. cxxv). It may be taken for granted that the Government will go its own way as far as the official buildings of the New Delhi are considered; probably no bureaucracy can ever bestow artistic patronage with such intelligence as an autocrat may exercise. But much could be done by the Indian princes, alike in the New Delhi and in their own capitals; the Indian Government could render good service to them, to India, and to art by extending to them serious official encouragement to patronize indigenous building craft. A new Indian building of real merit should earn fresh honours for the Indian prince who commissions it, as easily as a progressive policy in education or finance. A. K. C.

ROYAL COMMISSION ON HISTORICAL MONUMENTS (ENGLAND):
BUCKINGHAMSHIRE (NORTH AND SOUTH): 1912-13. (H.M. Stationery Office). 16s. 6d. and 15s. 6d.

AMID the hurly-burly of modern politics and the strife of parties, any policy agreed upon by all parties is liable to escape notice and too often remains unknown to the public. It is now five years since King Edward VII appointed a Royal Commission to make an inventory of the ancient and historical monuments and constructions connected with or illustrative of the contemporary culture, civilization and conditions of life of the people in England, from the earliest time to the year 1700, and to specify those which seem most worthy of preservation. In this way it was hoped to arrest the work of detrition or destruction which had befallen so many monuments of national and historical interest. The Commission, under the chairmanship of Lord Burghclere, with Mr. George Duckworth as secretary, has not wasted its time. In the short period of its existence, it has already published three volumes, the first dealing with the historical monuments of Hertfordshire, the second and third with those of Buckinghamshire. These latter two volumes are now before us. Although the main interest of these researches is archaeological, the history and development of the arts of sculpture and architecture in England are illustrated in many ways by the records now gathered together in these volumes. Each county has a peculiar history of its own. Buckinghamshire is peculiarly situated, being an inland county occupied in the south to

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a great extent by the Chiltern Hills, and, although bordering on the Thames, without any river of any size or importance. The county seems to have lain outside the ancient lines of traffic, and is singularly deficient in prehistoric, Roman or Anglo-Saxon remains. In these bygone days the northern part was probably all woodland, supporting only a scanty pastoral population. In spite of these deficiencies the two portly volumes dealing with North and South Bucks contain architectural and antiquarian records of great interest to the public. Monastic buildings are few, probably owing to the lack of water. Churches are as usual extremely interesting, and such church furniture, older than the prescribed date of 1700, which has been preserved, is nearly always worthy of record. In South Bucks, Eton College affords the buildings of principal interest, and these have been frequently described. Aylesbury, on the other hand, has preserved strangely little of interest. There is, however, much for the art student to study in such places as the churches of Iver, Ellesborough, Upton, or Chenies, private houses such as Dorton House, Dorney Court, or Denham Place. North Bucks is even less rich in historical monuments of first-class importance, and yet there is hardly a page which does not contain a notice of some building or object deserving of record and worthy of preservation. It is impossible to go into further details in the limited space of this magazine. The fact of these inventories being Government publications, and therefore restricted on the ground of expense to the barest limits of expression, accounts for a certain aridity of description which may deter the casual reader. The descriptions are, however, based upon the severely matter-of-fact system adopted by the Society of Antiquaries, and convey all that is needful without exhausting space. We are inclined to deplore the absence of the personal element in these historical descriptions. Each township, each hamlet, every church, every manor, is bound up in history with some human interest. Matters of family history and genealogy can be left to the Victoria History of the various counties. There is no reason for excluding it altogether when describing such houses as Denham or Hartwell. Facts are good materials, but rather difficult to digest when ungarnished. The printing and general get-up of these volumes do credit to His Majesty's Stationery Office. It is interesting to note that, although in the main this resembles a blue-book, the Stationery Office has not shrunk from copious and generally excellent illustration.

L. C.

THE MEANING OF ART, its nature, rôle and value. By PAUL GAULTIER. With a preface by EMILE BOUTROUX. Translated from the third French edition by H. and E. BALDWIN. With 36 illustrations. (Allen.) 5s.

THE author of this book claims in his preface that

he has considered art from a new point of view—from its strictly emotional aspect—which he regards as the only one to judge art and its associated questions. He considers it the only one that tells when account is taken of the pleasure and profit which works of art give. Hence the title of this book. He commences by asking what art is, and holds that its only aim is the attainment of the beautiful. It does not aim at the true or the perfect. It is more than a game; it is play that produces beauty. Beauty M. Gaultier argues is nothing more than that agreeable emotion which we feel in the presence of beautiful things; it is nothing but artistic emotion. Every true artist is æsthetically sensitive. The æsthetic value of a work of art is independent of the subject. It is the personality of the artist with his emotion that expresses it. Technique, he says, is indispensable only so far as it serves as a means to an end. Art borrows its motives from nature. It interprets her, but at the same time she is the source from which the artist must eternally borrow. Art or beauty could not exist without her. In discussing the rôle of art, Mr. Gaultier is not quite so convincing. He claims that it can surpass both books and history in showing the life of past ages; it is thus valuable to the historian. It teaches something of the personality of the author. We share the emotion of the artist when looking at his work. The way artists look at nature makes us see things as we have never seen them before; it reveals living beings to us. Delacroix and Barye, like the Assyrian sculptors, have given us a taste for animal forms, and the brothers Le Nain, and later Millet, showed us the beauty connected with peasant life. Finally the work of art throws its light on the human soul, its joys and its sorrows: this the author exemplifies by referring us to great portraits, the *Erasmus* of Holbein, Leonardo da Vinci's *Mona Lisa*, or the *Phillip II* of Velazquez; in sculpture to Houdon's *Voltaire*. In music the soul of the musician is laid bare. Nothing, says M. Gaultier, describes a people better than its architecture, the Parthenon by its simplicity reveals Greek nationalism, the aspiration of the Gothic church translates the Christian faith. Art is not immoral, nothing is less so than æsthetic emotion. But it is not a direct agent of morality; it is, the author thinks, really neutral. Æsthetic joy, he says, awakens our powers for great things and is a spur to moral effort. Every work of art is social in nature because it is roused by sympathy: thanks to its creator with his subjects and surroundings, and above all with his more or less æsthetic personality, art enlarges and broadens our sympathy in space and in time. Art is social simply only because it is beautiful. Here the author seems to wander a little and declares the artist must study sociology deeply, and in fact become

a socialist, but he evidently feels he is falling into the same error as Tolstoi, who tries to eliminate all idea of pleasure from art, but he finally admits that art is socially effective only through its æsthetic charm. Art criticism, he declares, depends more than other criticism on the personality of the critic, and he considers he is indispensable. He must have many qualifications, the most important of which is a delicate sensibility. Finally the author concludes that for the appreciation of works of art finesse is more important than argument, feeling than intellect, emotional capacity than logical faculty. It is on the whole a stimulating and suggestive book, if not always quite convincing. It seems to have been well and clearly translated. But there are a few misprints: Shermiette for L'hermitte, and Constantin Meunier is one artist, not two. F. G.

THE ART OF NIJINSKY. By GEOFFREY WHITWORTH. With ten illustrations by DOROTHY MULLOCK. (Chatto.) 3s. 6d. net.

MR. WHITWORTH'S sympathetic study of the great Russian dancer has been written with the assistance of M. Nijinsky, and is therefore authoritative. It traces the career of its subject from his birth to the present day; and since the career of Nijinsky has also been the career of the ballet, as developed under M. Dagilew, the volume makes a valuable little handbook to the history of that development, from "Le Lac des Cygnes" to "Jeux", "Le Sacre du Printemps" and the other "advanced" ballets over which London was sharply divided of late. Mr. Whitworth's book will doubtless help many to the comprehension of what seemed to them only strange and grotesque. Miss Mullock's attractive illustrations in colour show the great dancer in most of his favourite parts, and have for the most part caught the spirit of the subject exactly. H. H. C.

LA BASILICA PETRONIANA. By A. GATTI. Bologna (Capelli), 151.; abroad 181.

THE great and famous church of S. Petronio at Bologna is not, as hasty visitors imagine, the cathedral of the city, but merely the largest and most popular church, founded in 1390 in memory of a famous local bishop of the 5th century. The author of the present comprehensive work traces briefly the tortured politics of the time and shows how the foundation was decided on as an expression of public joy in a passing period of popular liberty. The building was planned on a colossal scale and work went ahead gaily for twenty years. Political changes then dried up the sources of supply so that from 1410 to 1441 little building was done, though it was during this interval that Jacopo della Quercia's great portal was made and set up. It was not, however, till the years following 1509 that the completion of the edifice on a reduced scale was actively pushed forward, but even then the middle of the 17th century arrived before the building as it now stands was fully roofed in and brought into the

condition of partial completion in which it has since remained. What the size and plan of the completed building were intended by its founders to be are matters which have given rise to much discussion. The whole complicated argument is carefully set forth in the present work, to which those interested must refer. The whole history of the building, with all its ups and downs, its changes of design and what not, is set forth with such accuracy as is now attainable for the first time. The archives have been carefully searched and the evidence of the building itself no less carefully investigated. The outcome is a very scholarly monograph of special interest to architects and of general interest to lovers of architecture. The book is illustrated with numerous diagrams and photographs, general and of details. M. C.

THE CANTERBURY TALES OF GEOFFREY CHAUCER. Illustrated with 36 plates after drawings by W. R. FLINT; the text of WALTER W. SKEAT. (P. L. Warner, "The Riccardi Press Books.") 3 vols. £7 17s. 6d. net.

MR. LEE WARNER sets himself a high standard in this ambitious edition, as may be judged from the expensive price at which it is issued. Where price is so high a corresponding excellence in reproduction may be legitimately expected, and one is glad to be able to say that these handsome volumes are by no means lacking in that quality. They are of a convenient size and thickness, comfortable to hold and not too heavy for the hand, and the printing and paper are altogether beyond reproach. It is a pleasure merely to turn over pages made of such crisp, clean paper, and printed in such clear and beautiful type. Considerable care, also, has evidently been taken over the well-produced colour-plates of Mr. Russell Flint's drawings; but it is, unfortunately, impossible to give to the drawings themselves the praise that can readily be given to the technical reproduction of them. The plain fact is that Mr. Flint's work, whatever its artistic qualities may be, is hopelessly un-Chaucerian. I am quite willing to admit that his drawings are in their own way by no means devoid of artistic merit, but at the same time as illustrations to the Canterbury Tales—and it is in this regard, solely, that they call for judgment here—they seem to me to miss the spirit of Chaucer so completely that I would almost prefer to forego them entirely and to have them removed bodily from the text. The humanity, the sympathy, the humour, the vigorous pulsing life, the splendid realism, all these essential qualities of Chaucer fail entirely to find expression in the pallid, remote, and artificial personages of Mr. Flint's drawings. It is a great pity that an artist should undertake to illustrate the works of an author to whom he is evidently so fundamentally opposed in temperament. C. E. O. B.

FORTY-THREE DRAWINGS BY ALASTAIR, with a note of exclamation by ROBERT ROSS. (Lane) £2 2s.

AFTER looking through this handsome volume with

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its clever and amusing preface and its excellent reproductions of the astonishing drawings of Alastair, one is inclined to ask oneself, Why not a note of interrogation instead of a note of exclamation? Will Alastair's art last? Mr. Ross skilfully tries to avoid making comparisons between the art of Beardsley and that of Alastair by saying, "that the latter's drawings have only a superficial resemblance to those of his predecessors, namely, a resemblance to morbid types and subjects". But the influence of Beardsley, technically at any rate, is there all the same. And it would be interesting to see what Alastair's work would be like if he had never seen anything of Beardsley's. Instead, Mr. Ross compares Alastair with the decorators of kylix, kyathes, or amphora in the 5th century, and declares he would have ranked with Hermogenes, Thelxon, or Nikosthenes, or with De Brailes and Nicholas of Bologna in the middle ages. But as one studies drawing after drawing in this book, it is obvious how cleverly the artist has adopted many of the qualities of Beardsley's technique, more especially his use of black. It is quite true that Alastair's work contains merits of its own; his line has a certain elegance, his use of colour is discreet, and as Mr. Ross says, the ability to engineer elaborate designs without faltering is wonderful for a young man of twenty-four who has had no training as a draughtsman. But the question is what is this precocious development going to lead to. As for the drawings themselves, most people will after seeing them, if they like them at all, prefer, as Mr. Ross does himself, those which have been inspired by some word or sentence that has fired the artist's imagination like some of the Carmen series, take plates IV and VI, or the Erdgeist illustration, plate XXXIX, which is a remarkable representation of a gay crowd at night.

F. G.

LAWRENCE. SIR WALTER ARMSTRONG. (Methuen.) 21s. net. THIS book is somewhat of a disappointment. One is so much accustomed to associate the name of Sir Walter Armstrong with writings which express not only an extensive knowledge of art but also original and lucid interpretation thereof, that it is unsatisfactory to feel after perusing this work that the task accepted by Sir Walter Armstrong was one in which he had no sympathy with his subject, and which made little demand upon his critical and literary abilities. Indeed, in the absence of the private papers alluded to by Sir Walter in his preface, there was little to add to what has already been published. The story of Sir Thomas Lawrence is so well known that it needs no repetition. A true genius in painting, an amiable and accomplished gentleman, a popular member of society, Lawrence was spoilt like so many other great artists by facile success and the invariably foolish adulation of fashionable society. The very simplicity of his character led him into imprudences, such as the painful story of the two

Siddons sisters which has lately been made public property. In this, as in his incautious relations with the Princess of Wales, Lawrence seems merely to have acted with the heedlessness of inexperience. As a painter Lawrence showed a special genius which has perhaps never been surpassed as an individual. His views on the practice of art were sound, but his own personality was not strong enough to cope with and resist the demands made upon him by his art, by his family and by society, so that his work became scamped when finished, and much of it was never finished at all. Sir Walter Armstrong, in a critical chapter on the art of Lawrence which is much too short, remarks most forcibly about Lawrence's pictures; "His facility, vivacity and real æsthetic gift made their inception easy and the first stage of their execution delightful; while his instability, his alternation of hot fits with cold, turned their prosecution into a labour, and made him instinctively choose those methods which shortened his task." With all his faults, Lawrence remains a conspicuous figure in the history of the fine arts. Continental painters find in Lawrence an inspiration that fails them in Reynolds or Romney. The slipshod and superficial cannot obscure the light of true genius, as in the case of El Greco. The narrative is accompanied by a catalogue of pictures, carefully compiled by Mr. E. Dillon, which does not, however, seem to add much to that contributed by Mr. Algernon Graves to the monograph by Lord Ronald Gower in the Goupil Series. The plates are inserted without any regard for the text, so that we find works of Lawrence's latest years illustrating the story of his childhood. No example of his early pastel-work is reproduced, and few of his really exquisite drawings. By a strange mistake, for which we hardly like to hold Sir Walter Armstrong responsible, the well-known portrait of Baron Hardenberg at Windsor Castle is here reproduced as the portrait of Earl Bathurst. We notice also a few errors in the text which suggest the absence of the author's own inspection. L. C.

L'ART FRANÇAIS ET LA SUÈDE DE 1637 À 1816. Par PIERRE LESPINASSE. Paris (Champion), 4 fr.

THIS book deals with the activity of the numerous French artists working in Sweden during the 17th and 18th centuries. These include the architects Simon and Jean de la Vallée, the sculptors Chauveau and Bouchardon, and the painters Fouquet, Taraval and Masreliez. An appendix contains a number of interesting documents, mainly inventories of the Swedish royal collections. The author has an extensive first-hand knowledge of the works of the artists of whom he is treating, and although the book seems to contain little that is actually new, it will be useful in bringing within the reach of a larger audience facts little known outside Sweden. Here and there some inexactitude may be noticed in details:

thus the painter Ehrenstrahl is spoken of as if he were a purely Swedish artist, whereas he in reality was a German by birth. It also seems a pity that there is but one illustration in the book. T. B.

CUBISM. By ALBERT GLEIZES and JEAN METZINGER. (Translated.) (Unwin.) 5s. net.

FOR the authors of this book "painting is not—or is no longer—the art of imitating an object by means of lines and colours, but the art of giving our instinct a plastic consciousness". Many will follow them so far who will be unable or unwilling to follow them further on the road to cubism. Yet even to the unwilling their book will prove suggestive. Their theory of painting is founded upon a philosophic idealism. It is impossible to paint things "as they are", because it is impossible to know how and what they "really" are. Decoration must go by the board; decorative work is the antithesis of the picture, which "bears its pretext, the reason for its existence, within it". The authors are not afraid of the conclusions which they find resulting from their premisses. The ultimate aim of painting is to touch the crowd; but it is no business of the painter to explain himself to the crowd. On the contrary, it is the business of the crowd to follow the painter in his transubstantiation of the object, "so that the most accustomed eye has some difficulty in discovering it". Yet the authors disapprove of "fantastic occultism" no less than of the negative truth conveyed by the conventional symbols of the academic painters. Indeed, the object of the whole book is to condemn systems of all kinds, and to defend cubism as the liberator from systems, the means of expression of the one truth, which is the truth in the artist's mind. The short but able and suggestive essay is followed by twenty-five half-tone illustrations, from Cézanne to Picabia.

F. A. H.

THOMAS VINÇOTTE ET SON OUVRE. Par PAUL LAMBOTTE et ARNOLD SOFFIN. Brussels (Van Oest), 10 fr.

IN Belgium artists are fortunate, for what with the energy of publication shown by the well-known house of Van Oest at Brussels, and a *cacoëthes scribendi* on the part of Belgian writers, it would seem as if there were not artists enough to distribute among the press of literary aspirants. Full illustrated biographies are therefore devoted to living artists, with copious reproductions of their works. For a sculptor this is a special benefit, for the nature of his work makes it almost impossible to study it as a whole, and works in sculpture lose less in reproduction than paintings. It is thus possible to get an idea of the work done by so capable an artist as Vinçotte, the subject of this paragraph. At all events the Belgian race is proud of its sculptors and gives them opportunities for distinguishing themselves. This is hardly the case in England, where sculpture is regarded by the public almost as an infliction which cannot be helped and must be endured. In this handsome volume

the work of Thomas Vinçotte tells its own story, which at the moment does not invite criticism.

L. C.

STORIA DELL' ARTE. By G. CAROTTI. Vol. II^a, pt. II^a, pt. III^a. Milano (Hoepli, "Manuali Hoepli"), pt. II^a, 10 l.; pt. III^a, 12 l.

CONCURRENTLY with the unceasing succession of discoveries which continue to revolutionize our knowledge of the history of art, attempts are being made by various learned authors to co-ordinate these new facts into convenient handbooks for purposes of education or reference. Certainly the handiest and in many respects one of the most useful of such compendia is the "Storia dell' Arte", by Prof. G. Carotti, of Milan, whereof an English translation is being issued by Messrs. Duckworth as the volumes succeed one another. The Italian edition is extraordinarily compact. Its two volumes (the second in three parts, so that in fact there are four volumes) are small in form, compactly printed, and freely illustrated with small surface prints reproduced from photographs with astonishing clearness. Of these prints the four little volumes contain no less than 2,094, illustrating the history of art from the time of the Pyramids down to the end of the 14th century. The intention of the author is to provide an elementary guide to the vast subject, and that purpose is excellently attained. His style is clear, his matter compact, and his bibliographies, indexes, lists of principal works of art of successive schools, periods, localities, and kinds are really admirable. The convenient form of the little volumes makes them very handy for a traveller. The history, while including a general sketch of the world's art, specially regards Italy, more fully mediæval Italy. The two new volumes (called parts) deal with the mediæval architecture and sculpture of the various regions of Italy and with painting down to the 14th century. The later centuries are treated more fully than the earlier, but not more diffusely. A traveller to Italy taking these volumes with him will be better guided than by the best of the ordinary guide-books. M. C.

LUTTERWORTH, John Wycliffe's Town. By A. H. DYSON. Edited by Hugh Goodacre. (Methuen.) 7s. 6d. net.

MR. DYSON would have been better advised had he issued his book in less expensive form. Lutterworth is not the place to compel a lengthy volume, and it is only by dint of very thick paper, frequent chapters, and the addition of matter that can only be of interest to those immediately concerned, that the book has been swelled out to library size. If it had been issued, frankly, as a guide book, it would have served a more useful purpose. Thus the lengthy descriptive chapter on the church, though it might be valuable enough to refer to while actually visiting the building, is practically useless to a reader sitting in his study and without previous knowledge of Lutterworth. The volume is hardly likely to prove of interest except to those who are already intimately acquainted with this little midland town. C. E. O. B.

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INVENTAIRE DES LETTRES ET PAPIERS MANUSCRITS DE GASPARE, CARLO ET LODOVICO VIGARANI, conservés aux archives d'état de Modène (1634-1684). Par GABRIEL ROUCHÈS. Paris (Champion), 5 fr.

GASPARE VIGARANI, born in 1588, was engineer, architect and pageant-master to Francis I, Duke of Modena. Having attained great distinction in these professions, he was invited to Paris by Cardinal Mazarin to design and build the Tuileries Theatre in celebration of the wedding of Louis XIV. He was accompanied to France by his sons Carlo and Lodovico, and this book is a collection of 366 letters from them to their patrons at Modena, the Duchess Laura Martinozzi, Cardinal Rinaldo d'Este and Count Graziani. The letters have a mixed historical and artistic interest, with an occasional human one. Descriptions of building operations and apparatus for producing plays and spectacles are intermingled with notes on affairs of the day, the king's health and the cultivation of useful friends. There are interesting references to Molière, Lully, Perrault, Bernini and other artists, sometimes spitefully written. In editing the letters of these men, of similar profession but of less talent than their contemporary Inigo Jones, M. Rouchès has observed the uselessness of publishing the whole of them, and offers a digest of each in modern French, with the most valuable parts quoted in full. It is a most sensible scheme, and in this case has been followed with great care and discretion. A. S. G. B.

GEORGE DU MAURIER. By T. MARTIN WOOD. (Chatto.) 7s. 6d. net.

MR. WOOD has written a comprehensive and a just book, which gives a clear and full picture of the charming man, the clever artist and the successful author who forms its subject. There is so much and so varied material in the volume that it is impossible to discuss it all; but what will appeal to some readers as particularly valuable is the emphasis laid on du Maurier's early work, the illustrations to "Wives and Daughters" and other novels which he made for the "Cornhill Magazine" in the 'sixties. Mr. Wood speaks plainly and judiciously about du Maurier's work for "Punch"—its merits and its limitations; and does full justice to the manner in which he caught, as the novelists of the day were catching also, the very spirit of the comedy of highly civilized drawing-room life. The book finds du Maurier's place in the life of his time, and sums him up in a manner not often employed upon an artist whose work was so recently finished. Moreover, as the volume is lavishly illustrated, it has its title to a place on the drawing-room book-table. J. R. W.

FIGURALE HOLZPLASTIK ausgewählt und herausgegeben von JULIUS LEISCHING. Erster Band. Wiener Privatbesitz Dr. Albert Figdor, Eugen von Miller zu Aichholz, Hans Schwarz, Graf Hanns Wilczek. Kirchliche und profane Schnitzwerke. Wien (Schroll), 50 M.

THIS is an album of 70 collotype plates, accompanied only by short descriptive notes, the whole

of which do not occupy more than three pages of double columns. As may be supposed from the very brief space allowed to the letterpress, the latter gives only the barest statement as to date, provenance, dimensions, and material, and does not always mention if a work has suffered restoration. Nor is there any sort of plan or classification in the order, which appears to be quite arbitrary. Thus the first subject illustrated is an Italian work of the 16th century, but the subjects range actually from the 14th to the 18th. The majority, however, are of the 15th and early 16th centuries. They represent a large part of the continent of Europe, including works of Italian, French, Frankish, Spanish, Dutch, Netherlandish, Austrian, and German origin. Many of them are more specifically described, as from Brussels, Antwerp, Burgundy, Carinthia, North or South Tyrol, the Upper Rhine, Bavaria, or Suabia. One work is actually attributed to Tilmann Riemenschneider. Two specimens of the *Palmesel* are included, and also a certain number of busts, bas-relief groups, and pilaster figures as applied to furniture or panelling, but the vast majority comprises separate statues for decorative or devotional purposes. A few are nude, e.g., Adam and Eve and S. Sebastian; but most of the figures are draped, and when of the late Gothic period exhibit the characteristic treatment of folds in that crisp complexity of which the German wood-sculptor was unrivalled master. One has only to compare the early 15th-century treatment of drapery with that of the latter part of the same century to realize how great an advance took place within a comparatively short period. Some of the figures in plate mail, e.g., S. George and S. Florian, the latter a saint perhaps unknown in this country, but very popular in parts of Germany, are exquisite works of art, as well as affording valuable records, if such were needed, of contemporary armour. The reproductions in general are excellently clear, and indeed leave nothing to desire except that they might have been arranged in some ordered method of classification. A. V.

IN THE NATIONAL GALLERY. A first introduction to the works of the early Italian schools as there represented. By MRS. C. R. PEERS. (Lee Warner.) 5s.

MRS. PEERS'S attractive little volume is primarily addressed to youthful readers, and should well fulfil its purpose to awaken and guide an interest in the works of the Italian primitives. In clear, simple language it traces the development of Italian painting up to the beginning of the 16th century, setting forth the characteristics of the various schools, and dwelling above all on the artists as expressing the mental attitude of their age. This means, of course, that considerable attention is given to the subject-matter of the pictures discussed, the various legends and myths illustrated being retold at length and in

an effective style. Even grown-up readers will find much of interest in the book, which we heartily wish all the success it deserves.

T. B.

HERALDRY FOR CRAFTSMEN AND DESIGNERS. BY W. H. ST. JOHN HOPE, Litt.D. (Hogg.) 7s. 6d.

TO the valuable series of handy books on the artistic crafts edited by Prof. Lethaby a volume on heraldry has been added by no less an authority than Mr. St. John Hope. Heraldry plays so large a part in design for so many craftsmen and artists, that it was very wise of Prof. Lethaby to include this subject, as one the principles of which are not only together insufficiently understood by craftsmen, but are difficult enough in themselves to require special elucidation. For this purpose no better instructor could be found than Mr. Hope, who states at the outset that heraldry is a symbolical and pictorial language of uncertain and disputed origin, which by the beginning of the 13th century had already been reduced to a science with a system, classification, and nomenclature of its own. The rules thus laid down affect English heraldry in particular, as in other countries such restrictions and limitations have never been enforced. Space forbids us to follow Mr. Hope through the closely-packed pages of this valuable little book. As an archæologist with his eye on the past Mr. Hope may be considered as without compeer. When it comes to the future Mr. Hope shows a tendency to heraldic libertinage which may make him a dangerous guide to the inexperienced craftsman. It is natural for such a craftsman to chafe at the fetters and cramps of heraldic regulations. It may be much more suitable for an artist's design to have a square shield, or round, or contorted, or even upside-down; Mr. Hope seems to encourage the artist in such unbridled license. As heraldry is to some extent an exact science, such license should only be taken when the artist is quite assured that in so doing he is not speaking words which he did not intend. A mistake in code language often gives rise to ridiculous complications, and so with heraldry. To depict the rampant lion of Scotland without the double tressure, as on the Victoria Memorial at Buckingham Palace, is to use armorial bearings which do not represent the Scottish nation, and is therefore silly and meaningless, revealing the ignorance of the designer. It is dangerous to break a lance with Mr. St. John Hope, but perhaps it is somewhat misleading, in dealing with crowns and coronets, to say that coronets originated as early as 1343. Surely the *sertum* or circlet on the head had been the mark of princely rank for many centuries before this date. Again, we are surprised to find that so great a stickler for accuracy as Mr. Hope should give as a coloured frontispiece a representation of a banner stated to be the arms of King George V, without any indication that this

banner is only what Mr. Hope himself would wish it to be, while the King's banner as actually in use is relegated to a half-tone reproduction on p. 227. A study of Mr. Hope's remarks on the Union Jack would help many people to avoid the ridiculous mistakes which so often accompany the use of this national emblem.

L. C.

PROCÈS-VERBAUX DE L'ACADÉMIE ROYALE D'ARCHITECTURE, 1671-1793. Publiés pour la Société de l'Histoire de l'Art Français. Par M. HENRY LEMONNIER. Tome I. Paris (Schemit).

THE completion of the present publication, of which we now have the first volume, will see the end of the work projected by the founders of this Society at its commencement some forty years ago. The Society's publications have included the "Procès-verbaux de l'Académie Royale de Peinture et de Sculpture", that mine of invaluable information for the student of the history of French art during the 17th and 18th centuries, and to which the architectural records now being issued will form a companion series. The present volume covers the period 1671-1681.

W. G. K.

(1) EARLY ENGLISH WATER-COLOUR. By C. E. HUGHES. 37 illustrations. (2) THE BRITISH SCHOOL. By E. V. LUCAS. Methuen ("Little Books on Art"), 2s. 6d. net each.

(1) AN excellent little handbook, full of information that one so often wastes much time in trying to find in more pretentious publications. The illustrations are equally good, and there is besides a list of some 800 water-colour artists, which is really useful. (2) An anecdotal guide to the British painters and paintings in the National Gallery, with 16 illustrations. This is not entirely "anecdotal", but informative also. Mr. Lucas is a conscientious as well as an entertaining guide.

R. D.

THE CHINA COLLECTOR: a guide to the porcelain of the English factories. By H. W. LEWER. (Jenkins.) 5s. net.

THIS is a handy book of reference for collectors of English porcelain, containing all the necessary information on the subject, systematically tabulated. The author evidently takes a deep interest in the study, and besides consulting the standard works, he has brought into play the results of much practical experience. The illustrations, occupying thirty-two plates, have been selected from the types which the small collector can still hope to acquire, and as the book is sold at a popular price it will be appreciated by a large public.

R. L. H.

NATURE'S HARMONIC UNITY. A Treatise in its Relation to Proportional Form. By S. COLMAN, N.A. Edited by C. A. COAN, LL.B. (Putnam.) 12s. 6d. net.

THE author, who describes himself as an artist, declares in the introduction to this book that "Proportion is a principle in nature which is a purely mathematical one and can only be rightly interpreted by man through the means of geometry; therefore geometry is not only the gateway to science but it is also a noble portal opening wide into the realms of art." He endeavours in this work of 300 odd pages with copious diagrams by himself to demonstrate his case with the aid of mathematical analysis by Mr. Coan, which he

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applies to the forms of crystals, plants, shells, insects, animals, the human figure, and architecture. It is admittedly true that harmony exists between many of the laws of nature, and also, as Mr. Colman says, that the ancients had a code or canon (since lost) governing the proportions of their works of art and architecture which was based on their close observance of the outward forms of nature. This can hardly be denied, but whether geometry can play the important place in art that he claims for it is open to dispute. No doubt some artists have studied nature in this way. Dürer wrote on the theory of proportion and favoured mathematical measurement. But for an artist to plan and paint on such principles, though they may be theoretically correct, the practice of them can only hamper their talent. The mere effort to make pictures

conform to exact rules of mathematical measurement deprives them of freshness and naturalness; these are qualities of greater importance than literal exactness. The study of fine examples of architecture is of more advantage to both the architect and the artist than mathematical inquiry, for here measurement is easy, far more so than the application of it to natural objects by the painter. He must study great work by the masters, and there he will find without exception that they developed their faculty of harmonic unity gradually, and that their later works are generally more subtle in their proportions than their early ones. Artists had better judge of the relative size of the masses by the eye alone, and this can only be done by constant practice and observation, so as to train the vision. F. G.

NOTES

THE INFLUENCE OF ROME UPON CHINA.—Some years ago, when Han pottery was a less common object of merchandize than it has since become, I happened to mention to Dr. F. R. Martin some pieces then being shown by Messrs. Yamana. Among them was a hut-shaped cinerary urn, which interested me considerably from its close resemblance to the urns found by Comendatore Boni in the necropolis of the Forum. "Ah", said Dr. Martin, "I am writing a little book on that subject, and will send you a copy when it is ready". The "little book", which has just reached me, takes the form of a large portfolio of facsimiles, printed and published by Bruckmann, of Munich, of "Zeichnungen nach Wu Tao-tze aus der Götter- und Sagenwelt Chinas". With these remarkable drawings, attributed by Dr. Martin to Li Lung Mien, I must not attempt to deal; but the brief introduction puts forward a theory which I do not remember to have seen advanced elsewhere, a theory which bears so directly on the growth of art both in Europe and in Asia as to deserve some attention. "Chinese art, if we judge it by its only authentic relics, the bronzes, begins in sheer barbarism. What we commonly call Chinese art has been produced by the joint labours of Western Asia, Egypt, Greece and Rome working on those rude beginnings. The most important influences were those of Rome and Alexandria, exerted through the trade in iron and silk. Without Roman examples Chinese art would never have developed as it did, and the trade, whether by caravans through Western Asia or by sea *viâ* Egypt, left its traces all along the route". The author suggests that in a year or two he may publish his studies on the subject; meanwhile striking illustrations of his theory will occur to everyone. For example, on the handle of the sacrificial vessel figured on p. 24 of *The Burlington Magazine*, Vol. VII, we find a satyr's head, an

exact imitation of a Pompeian bronze. And the parallel here is made more close by the fact that, though the cover of this vessel is possibly of the Shang dynasty, the vessel itself, as the workmanship, the material, and the ornament alike indicate, is of the Han time, possibly replacing an older cup which had worn or rusted away. It requires no great effort of imagination to think of Græco-Roman bronzes as the *articles de Paris* of their day; as portable and lucrative objects of commerce commanding a ready sale in far-off China. There, and there alone, the adventurous merchants could procure the silken stuffs which figure so often in the literature of Imperial Rome, while their makers were regarded (by Lucan, at least), not perhaps without some memory of Egypt as the go-between in the silk trade, as dwelling at the sources of the Nile, side by side with the Ethiopians! C. J. H.

THE VASARI SOCIETY.—The two last portfolios of the Vasari Society¹ which I have received simultaneously afford continued evidence of the success with which the Society is carrying out the task it has set itself. The difficulty in finding little known drawings of first-rate importance must, no doubt, year by year become greater, but I think it surprising how many of them the committee have been able to bring together in these portfolios—that of 1913 being, indeed, better off in this respect than that of 1912—and in any case little fault can be found with the Committee's principle as laid down in the report of 1912, to give drawings "primarily for their artistic rather than their archæological merits", and for this reason to continue to lay under contribution both the British Museum and other great repositories. Among the Italian drawings in the portfolios now before us, one of the earliest and most interesting is the head of a pilgrim

¹ *The Vasari Society for the Reproduction of Drawings by Old Masters*, Part VIII, 1912-13; Part IX, 1913-14.

(Christ Church, Oxford) which Mr. Hill shows to be probably a study for the pilgrim on the shield of the Pellegrini family in S. Anastasia at Verona, and therefore in all likelihood the work of Bono da Ferrara. Leonardo is represented by the two sketches in the British Museum, first published in this Magazine,² and by a very interesting newly discovered drawing in the collection of the Hon. A. Holland-Hibbert, *The Ermine as an emblem of purity*, illustrating a passage in a mediæval bestiary which one of Leonardo's manuscripts shows him to have been acquainted with. By Andrea del Sarto there is that truly superb sketch for the ruined fresco on the Porta a Pinti at Florence—one of the British Museum's most fortunate acquisitions from the Heseltine collection. As for the landscape given to Titian (National Gallery of Scotland) I cannot help thinking that it lacks the inspiration and vitality which would make it worthy of so great a name. Very interesting is the sheet (at Christ Church) with a number of sketches by Sebastiano del Piombo, one of which can be connected with the Viterbo *Pietà*. Among the later Italians may be singled out for mention a delightful Guercino (British Museum, Salting bequest) and a masterly Canaletto (Mr. H. Oppenheimer). Two of the greatest names in German art are represented by hitherto unpublished drawings: Dürer by a *Christ on the Mount of Olives*, dated 1520, belonging to Lord Hampton (recently found in a folio English bible in which it had been inserted with a number of engravings and woodcuts), and Altdorfer by a *Repose on the Flight into Egypt* in the collection of drawings bequeathed in 1878 by Mrs. George Groote to University College, London. A singularly captivating portrait of a young woman (British Museum) has been attributed by several authorities of note to Jan van Scorel; I certainly agree with Mr. Hind that it has nothing but the vaguest general air of affinity to the school of Andrea del Sarto, with which it has also been connected. There are several good Rembrandts, the finest of all being, perhaps, the little landscape belonging to Mr. Oppenheimer, and Rubens is well represented by a study for a *Feeding of the Five Thousand* (Christ Church³) and another study for the *Erection of the Cross* in Antwerp Cathedral (Dr. Weisbach, Berlin). Of the French school there are the wonderful Fouquet head in the collection of Mr. Oppenheimer and two Watteau drawings of fine quality, the now well-known studies of a negro's head belonging to Mr. Max J. Bonn, and a sheet with six studies of heads in the collection of Mr. E. G. Spencer Churchill. From the above it will be seen that both the specialized student and the art-lover in general will get their full shares in these portfolios, and it is to be hoped that there will be a response to this wide appeal of the Society which will enable it to continue with

even greater success the excellent work it is doing. Applications for membership may be sent to the Hon. Secretary, Mr. A. M. Hind, of the British Museum. T.B.

THE PRESTEL-GESELLSCHAFT.—These are the first two publications of the Prestel-Gesellschaft,⁴ a society founded in Germany, on the lines of the Vasari Society in London and the Société pour la publication des Dessins des Maîtres at Paris, for the reproduction of drawings by old masters by subscription. The new society takes its name from the Frankfort engraver and dealer, J. G. Prestel, who engraved and etched facsimiles of drawings which were of considerable merit in their day, and it is issued under the auspices of his modern successor in the business, Herr A. Voigtländer-Tetzner, to whose address (Buchgasse 11A, Frankfurt a. M.) all enquiries and subscriptions should be sent, as the publications are issued only to members and not to the trade. The responsible editor is Herr Rudolf Schrey, assistant in the Städel Institute, who has gained experience by his intimate connexion with the official publication of the Institute itself. Thus the headquarters of the Society are at Frankfort, but it employs the services of the foremost firm for colour collotype, Albert Frisch, of Berlin, and draws its material from other German art centres. The Society is rather more ambitious than its English and French forerunners. It issues a larger number of facsimiles (thirty) at a higher rate of subscription (30 M. annually) and uses a larger size of mount (21 × 15½ inches), which gives it the great advantage of being able to publish almost any drawing without reduction of size. The programme of the Society for some years in advance is already announced. The two first annual portfolios, issued in 1912 and 1913, have been devoted to drawings, nearly all previously unpublished, in the Grand-Ducal Museum at Weimar. The edition is nearly exhausted, but a small number of copies is reserved for future subscribers to the complete series. In 1914 the first of a series of portfolios devoted to the drawings in the Kunsthalle at Bremen will appear, while a group of more modern work, selected drawings by Carl Fohr, who worked at Rome and died in 1818, aged twenty-two, will be issued as an extra publication. If the drawings at Brunswick, Coburg, Darmstadt and some others of the smaller German museums can be included, the society has many years of useful work before it, and we wish it all prosperity. It is desirable to draw the attention of English Museums, Art Schools and private collectors to the existence of such a valuable and delightful publication before it becomes rare;

⁴ Prestel-Gesellschaft. *Zeichnungen alter Meister im Museum zu Weimar in Nachbildungen*. I und II Serie. Herausgegeben von Dr. Hans von der Gabelentz. A. Voigtländer-Tetzner, Frankfurt-am-Main. 30 M. each.

² See *The Burlington Magazine*, Vol. xxiii, p. 264, &c.

³ Wrongly described on the mount as in the British Museum.

Notes

for it has been issued, so far, in an edition of only three hundred copies. The contents are rich and varied, and the reproductions are collotypes, printed in colour where necessary, of the very highest excellence. Their cheapness proves the advantage of this method of publication for the benefit of subscribers. The letterpress belonging to Parts I and II together, by Dr. Hans von Gabelentz, has been issued in handy pamphlet form. Part I contains twelve German, two French, two Italian and fourteen Dutch and Flemish drawings. The fine portrait head of a man by Dürer, already published, though not in such perfection, by Lippmann, is accompanied by a hitherto neglected sheet of studies of drapery with a kneeling Madonna, in chalk on red-tinted paper, a technique which suggests a much earlier date than 1521, to which the editor assigns it. The two Baldungs are of fine quality, and the detailed design by Cranach for a complete altar-piece, with its wings open and closed, is very interesting. The editor mentions a similar drawing at Berlin; there are others in the Louvre. Hans Christoph Stimmer and Lindtmayer are among the minor artists well represented. A superb drawing of a triton by Boucher has been recognized, since its publication, as a study for the picture of *Sunset* in the Wallace Collection. The Watteau is a feeble copy, the one weak point in the selection. The Netherlandish drawing of the *Dance of Salome* is a very fine example of the group that goes by the name of Herri met de Bles. The life-sized head of a woman by Lucas van Leyden is very beautiful. The later Dutch drawings include fine finished specimens of Dusart, Ostade, Everdingen and others. There is a fine small *Ecce Homo* by Van Dyck; a large and striking portrait of the Earl of Arundel by Rubens is, unfortunately, disfigured by re-touching. Part II is, perhaps, not quite so interesting as Part I, but contains much more of the Italian School, and a capital group of drawings by Rembrandt and his pupils. The German drawings include a portrait (1515) by the monogramist BB., who is rare except at Berlin, and a fine large Cranach, *The Martyrdom of S. Julian*. Anton Graff's highly finished portrait of himself in black chalk must have presented difficulties which have been wonderfully surmounted. The Greuze head of a girl in red chalk is unusually good. The Italians include important examples of Poccetti, Boscoli and Canaletto. The large and impressive sketch of *Pentecost* by Van Dyck shows the artist in his boldest and roughest manner. *The Good Samaritan* by Rembrandt represents the moment, so much favoured by the master, of the arrival of the wounded man and his rescuer at the inn. The drooping head of the still unconscious victim, bound feet foremost upon the pony, is wonderfully expressive of helplessness; the head of the pony itself, and the boy who holds it by

the bridle, are most masterly and full of life. The gaunt, but solemn, *Crucifixion* that follows is also fine and original. The very interesting drawing of Rembrandt's school depicting a life-class lacks a name, but a large and elaborate drawing, signed by Renesse, must be one of the most important pieces of that rather uncommon pupil of Rembrandt. The round drawing by Dirick Vellert is a typical example, signed with the star, though not initialled or dated. The Vermeer (a seated girl), though signed with a monogram, will probably be disputed. It is said to be on the same paper as the alleged study for the *View of Delft* in the Städel Institute, but seems, like the Frankfurt drawing, more smooth and evenly finished than one would expect genuine preparatory sketches by this great painter to be. C. D.

THE HANDS OF "MADAME BAS".—In accordance with Dr. Bredius's request, a second reproduction is added here, in order to give a clearer illustration of his argument—"the hands of *Madame Bas*, so entirely different from those painted by Rembrandt, and very inferior to them, show exactly the same technique as the hands of a large and decorative picture by Bol in Dresden, a *Riposo* dated 1644, about five years later than the *Bas* portrait. We see here the touches with which he tries awkwardly to model the hands with a thin-haired brush. Compare, please, the hands of *Madame Ansloo*, Berlin, of 1641! That is real masterly modelling, instead of the uncertain strokes of the brush in the Bol hands" (*Burlington Magazine*, Vol. XXIV, p. 218).

ILLUSTRATED CATALOGUES OF AUCTIONS IN MARCH

LEPKE (Potsdamerstr. 122 a-b, Berlin, W. 35) will sell (3, 4 March) over 600 English and French colour-prints, line engravings, etchings, mezzotints, and other prints belonging to Hamburg and Berlin collectors, of which 18 are reproduced in half-tone in the catalogue.

HELBING (Wagmüllerstr. 15, Munich) will sell (5, 6 March) the collections of modern water-colour and other drawings left by the four Munich artists, Professors Adam, von Baur, Roth, and Watter, including many of their own works. The artists represented, best known abroad, are probably Hendschel, Kaulbach, Overbeck, and Steinle, together with Herren Adolf von Menzel, Franz von Stuck and Hans Thoma. There are a few drawings by the little-known artist Sion Longley Wenban, who is now attracting attention out of Germany.

SOTHEY (Wellington Street, Strand) will sell (9, 10 March) the first portion of the late Mr. E. J. Reiss's collection of fine engravings. The first day's sale is of works mostly by foreign



masters and the second mostly by English. Good illustrations of lot 8, Beauvarlet's *Mme. du Barri* after Drouais; 49, Sir R. Strange's *Charles I* after Vandyck; 195, Burweiler's *Guitar-player* after Hals, and McArdell's *George, Duke of Buckingham and his brother* after Vandyck, illustrate the catalogue, which thus illustrated is priced at 2s. 6d.

PRESTEL'S (Buchgasse 11a Frankfurt a. M.); VOIGTLÄNDER-TETZNER will sell (9 March) the pictures, studies and drawings by the late Hrr. Peter Burnitz belonging to the estate of his late widow, with the works of other contemporary German artists collected by him. On the close of the sale will begin another, also of modern masters, collected by Hrr. Albert Oss-Verberg and others. Among these, besides German works, are pictures by Courbet, Diaz, Sisley, Troyon, and Ziem, and a few by older masters, such as Averkamp and Breughel le jeune. The Courbet, No. 9, looks a notable one. This catalogue, illustrated, is priced 1 mark. The same day (9 March) the same firm begins a sale of nearly 1,000 lots of fine impressions of prints and artists' proofs of lithographs by a much larger variety of contemporary artists, very sensibly arranged in alphabetical order. Besides the best-known Germans are works by Muirhead Bone, Brangwyn, Burne-Jones, Cameron, Cezanne, Daumier, Francis Dodd, Fantin-Latour, van Gogh, Goya, Guys, and Haden—sufficient to show the comprehensiveness of the collection. There is also a collection of prints of local interest. This catalogue costs (illustrated) 3 marks. All three catalogues are very neatly produced in an unpretentious way.

FRENCH PERIODICALS

LA REVUE DE L'ART ANCIEN ET MODERNE. October, 1913.—First article by M. DE VASSELLOT entitled "La Conquête de la Toison d'Or et les émailleurs Limousins du XVI^e siècle", dealing with a curious work by Jean de Mauregard and Jacques Gohory, published simultaneously in Latin and French in 1563. The illustrations were the work of Léonard Thiry, the painter (who was associated at Fontainebleau with Primaticcio and other Italian artists), and René Boyvin, the engraver. The influence of the works of these artists on Limoges enamellers was considerable, as the writer proposes to show in a second article.—M. BABELON attempts (by no means convincingly) to identify the portrait of an unknown man by Titian in the Prado as that of Gianello della Torre, the clockmaker of Charles V and Philip II. He rests his hand upon a clock which stands on a table beside him; the cross of the Knights of Malta which he wears on his breast is assumed by the writer to have been added at a later date, when the identity of the sitter had been forgotten.—Second article by M. MAGNE on Nicholas Poussin's journey to France (1640-1642) in the light of unpublished documents.—M. DIMIER discusses the exhibition of last summer at the Pavillon de Marsan—the Art of the Garden, the first of its kind—which threw a flood of light on the history of the subject. The number of designs, plans and paintings of gardens contributed from private archives and collections for the purposes of this exhibition was surprising; in many cases they illustrated gardens which have entirely disappeared and the existence of which was unknown.—Under the title "Les Églises de chez nous", M. HALLAYS gives some account of M. Moreau-Nélaton's admirable book, in which he registers 137 churches of the "Arron-

BOERNER (Universitätsstr. 26¹, Leipzig) will sell (19, 20 March) drawings of the 15th to the 18th centuries, from the collection of Hrr. A. O. Meyer, Hamburg, and old Leipzig and other collections. This perhaps, as Boerner expects, will prove the most important sale of old drawings since the Heseltine sale. It is mostly composed of northern drawings, Dutch, German, and English, including 65 examples by Anton Graff (the first lot for sale), an apparently fine Rembrandt (No. 391), Altdorfers, Avercamps, Bols, Burgkmairs, Elzheimers, Everdingens, Fries, van Goyens, Hobbemas, Jordaens, Ostades, Rowlandsons, Ruysdaels, Schongauers, Terborchs, and Van de Weldes. But there are also some Italians, Canalettos, Carraccis and Tiepolos, and many of Füssli's (Fuselli's) remarkable drawings of female costume among a collection of 40 examples of his work. The catalogue contains 38 pages of collotype reproductions and costs 3 marks.

HELBING of Munich and LEPKE of Berlin announce that they will sell in common in Lepke's auction-rooms, Berlin, during the autumn the collections of the late Baron Albert von Oppenheim of Cologne. The catalogue of (1) the pictures and (2) the *objets-d'art* will be superintended by Drs. von Bode and von Falke, respectively.

LEPKE'S (10, 11 March).—The illustrated catalogues of the late Ludwig Freiherr von Schacky's collections of pictures by masters from the 15th to the 18th centuries and of the 19th (89 lots illustrated on 27 pp.), and of antiquities (512 lots illustrated on 38 pp.), of which the sale will begin after the pictures on 10 March, unfortunately reach us too late for further comment.

dissement" of Château-Thierry, and catalogues all the works of art which they contain, in order to submit the results to the Ministry of Fine Arts, with a view to their more careful preservation, a work which ought long since to have been undertaken for the churches of every "Arrondissement" in France.—M. RODOCANACHI continues his "Notes sur l'histoire des Monuments de Rome", dealing in this number with the Pantheon.

November.—M. DE NOLHAC reproduces a gilt bronze medallion of Louis XIV by Antoine Benoist, signed and dated 1705, recently acquired for the museum at Versailles. The celebrated wax medallion by Benoist, also at Versailles, which is thought to be of 1706, has been in that collection since 1856; this museum contains also a drawing from life of the king by the same artist, evidently the study for a portrait. The bronze medallion is not, according to the writer, Benoist's "exemplaire définitif"; this is in a private collection in Paris, together with six other examples representing the king and his family.—Second article by M. DE VASSELLOT, in which he examines the compositions met with in Limoges enamels which are founded upon the illustrations of "La Conquête de la Toison d'Or". The earliest are a set of plates (originally twenty-six in number, of which fourteen have been identified by the writer in different public and private collections) by Pierre Reymond, made for Jean Jacques II de Mesmes in 1567-1568. Among other examples enumerated are: a casket of the late time of Léonard Limousin (Victoria and Albert Museum), with numerous scenes all taken from the compositions of Thiry and Boyvin; two pieces (in the museums at Rennes and Cracow) by Jean de Court, a master

French Periodicals

who till recently was known only by his enamel portrait of Marguerite of France in the Wallace Collection; an oval plaque in the Salting Collection signed I. C. (founded upon a composition in "La Conquête": others taken by this artist from the same source are referred to); the initials have been interpreted by some as J. Courteys, by others as Jean de Court, but until the identity of the artist can be settled by documentary proof, the writer prefers to designate him with initials only.—M. VAUDOYER writes on the collections of Le Nôtre, and especially on the paintings which he presented, in his lifetime, to the king. M. LELARGE-DESAR illustrates some of the principal pictures and tapestries in the collection of the late M. Aynard.—Concluding article on the Pantheon by M. RODOCANACHI.—M. DE FOVILLE discusses a small phial for perfumes in blue glass decorated in white with three figures in relief representing, he believes, three of the seasons. This example of very small dimensions (in the Cabinet des Médailles, Paris) he designates the most consummate *chef-d'œuvre* of Græco-Roman glass of the era of Augustus, more delicate in design and modelling and purer in composition than the two principal known examples of blue glass with reliefs in white (London and Naples).

December.—This well-illustrated number is dedicated to the Musée Jacquemart-André, opened to the public on December 10, 1913. M. BERTAUX deals with the Italian collections; M. GILLET with the Northern and Spanish schools, and M. DACIER with French art. A note on the donors and the bequest precedes these articles.

January, 1914.—The recent Spanish Exhibition at the Grafton Galleries is ably discussed by DR. BERVETE Y MORET. Of the twenty-seven works ascribed to Velázquez five only are regarded by the writer as genuine; among those which he ascribes to Mazo is the *Lady with the Mantilla*, who represents, as he believes, Francisca Velázquez, the wife of Mazo; of the remaining works some are regarded as copies or examples by followers or imitators, while others have no connexion either with the master or even with the Spanish school. The attribution to Valdés Léal of the much disputed S. Bonaventura (?) is upheld, and many other interesting suggestions and reattributions are made. Among the less known works reproduced is the fine portrait of Don Juan de Alarcon by Coëlle, lent by the writer.—Works by Bernini in the Church of S. Bruno at Bordeaux are illustrated by M. MARCEL REYMOND—*i.e.*, the bust of Cardinal de Sourdis, executed in Rome in 1622, and the *Annunciation*, the date of which is uncertain, though it is probably of the same period as the bust of the cardinal for whom it was produced; the bust was the work of Bernini himself; the *Annunciation* was executed in collaboration with his father, Pietro Bernini. At the end of the article the writer enumerates all the works of Bernini in France of which the dates are known; gives a list of the busts executed by the sculptor, and proves incidentally that the *Daphne* of the celebrated group of *Apollo and Daphne* was already completed in 1622.—M. BENOIST contributes an illustrated article on one of the Dutch little masters, Pieter Codde.—M. DIEHL gives an account of the architecture and mosaic decoration of the Basilica of Esqui-Djouma at Salonika (a subject on which he lectured before the Académie des Inscriptions in October last); this very ancient Christian church, dating from the second half of the 5th century, was much damaged when transformed into a mosque in 1454. The restoration of the building, begun by the Turks in 1910 on the advice of the late M. Marcel le Tourneau, was interrupted in consequence of the Balkan war, but has now been resumed by the Hellenic Government, and the Basilica is destined eventually to become a museum of Byzantine art.

February.—M. CLAUDE COCHIN contributes a very interesting article entitled "Michel Colombe et ses projets pour l'église de Brou". The collaborator of this artist was Jean Perréal, and new documents discovered in the Archives du Nord at Lille throw much light on the history of these designs. Preparations for the work were in active progress between the years 1509 and 1512, but unfortunately these sculptures, which would have ranked among the finest examples of the plastic art of the renaissance, were never executed, owing to dissensions and misunderstandings between those principally concerned—*i.e.*, the Archduchess Margaret, who commissioned the work, the artists, and Jean Lemaire, who superintended the whole undertaking. It is probable that the sculptors who eventually executed the tombs at Brou—Louis van Boghem and Conrad Meyt—did not altogether disregard the designs of the earlier masters. The

archives at Lille may in course of time elucidate the matter further. The writer announces that in collaboration with M. Max Bruchet he will shortly publish twenty-five documents hitherto unknown, concerning Perréal and Lemaire. They will be issued by Champion and will be of the greatest value to students of that period of the history of French art. M. MALE has a first article on the Abbé Suger and mediæval iconography. The symbolism of early Christian art had practically become extinct after the 7th century, but about 1140 a re-awakening took place, and at Saint-Denis at the time of Suger its revival was phenomenal. The enamels of the great cross in the choir commissioned by him, which must have been one of the most magnificent examples of 12th-century goldsmith's work, were a veritable compendium of theological science, and the influence of the symbolism at Saint-Denis, which was due to Suger, spread far and wide. The great cross has perished, but a fragment preserved at Saint-Omer—the base of a cross of small dimensions—is shown to be an imitation on a small scale of a portion of Suger's cross, and is a product of the workshop of Godefroy de Claire, one of the greatest artists of the day; that he also worked at Saint-Denis in the service of Suger is proved by M. Male.—M. DUPUY, in a first article entitled "Un faux portrait de Napoléon à La Malmaison", shows that this portrait—a very poor drawing in profile exhibited in the museum at Malmaison as the earliest portrait of Napoleon executed in 1785 by his "friend" Pontornini—is a forgery, and cannot possibly represent Napoleon at the date alleged. As to the "artist" Pontornini he is absolutely unknown both in the history of art and among the friends of Napoleon. The drawing was presented to the Louvre in 1853 by M. de Baudicour, removed to Versailles in 1896, and to Malmaison in 1912.—M. MESNIL writes a useful and instructive paper on Masaccio and the theory of perspective. Other articles entitled "A propos de la 'Stratonice' d'Ingres", by M. LEMONNIER; and "Jardins d'Italie: les Jardins de Caserte", by Mlle. SMOUSE.

LE BULLETIN DE L'ART ANCIEN ET MODERNE. November 27.—A brief account is given of the new Historical Monuments Act in France for safeguarding works of art. December 27.—M. PICARD, in "Correspondance de Grèce", gives some account of the excavations during the year 1913 at Delphi, Delos, Thasos, and elsewhere, conducted by members of the French school at Athens. January 10, 1914.—M. GIELLY chronicles various works of restoration carried out in Florence, and warmly commends the admirable organization which controls all matters connected with the fine arts in Italy. A useful summary is given of notes on the architecture of Mount Athos, published in a Roumanian periodical issued at Bukarest. January 17.—M. BOUYER has an interesting note entitled "Chateaubriand continuateur de Le Nôtre". January 24.—Vandalism in Paris—the destruction of old buildings necessitated by the opening up of new streets—is referred to in an article entitled "Autour du Palais Royal, le commencement de la fin"; the historic gardens of the Palais Royal are, it appears, also threatened with destruction. Notes on the Ceramics of la Haute Normandie, with special reference to a work on the subject recently issued by the Director of the museum at Rouen. Four pieces of armour belonging to a suit of Philip II of Spain made by Colmann of Augsburg and the goldsmith Siegmann in 1549-1550, are, it is stated, to be lent by the Musée de l'Armée to the Armoury at Madrid, where the remainder of this priceless suit is preserved, in accordance with a request of the King of Spain. February 7.—The question of photographic contracts in museums is discussed with special reference to that of Messrs. Braun, whose contract with the Louvre of thirty years' standing expires in a year's time. The important discovery of a Christian basilica of the era of Constantine, at Saint-Bertrand-de-Comminges, the ancient Lugdunum Convenarum, by the Société des fouilles archéologiques, communicated to the Académie des inscriptions et belles lettres on Jan. 30 by M. Dieulafoy, is chronicled.

GAZETTE DES BEAUX-ARTS. October, 1913.—M. LEPRIEUR writes on the small triptych by Roger de la Pasture now in the Louvre, which, though well known to earlier art historians, had been almost forgotten while in the collection of Lady Theodora Guest (where it was ascribed to Memling). Its remarkable connexion with the celebrated altar-piece at Beaune, which must have been completed at latest in 1452, induces the writer to place the Paris triptych in Roger's mature period very shortly after his Italian journey (1450). From documents recently discovered in the archives at Tournai, the origin and history of

the picture can be traced with absolute certainty. It was probably executed at Tournai, was evidently produced for private devotion, and long remained in the possession of the family for whom it was painted. Commissioned by Catherine de Brabant in memory of her first husband, Jehan Bracque (d. 1452), she, by her will of 1497, bequeathed it to her grandson (the son of her daughter by her second marriage), Jehan Villain. The pedigree of the families of Bracque and Brabant are exhaustively dealt with—a study of great interest for the sidelights which it throws upon the history of the picture.—M. DE MANDACH discusses four carved panels (two in the Arconati-Visconti collection, Paris, and two in the Victoria and Albert Museum) which he identifies as having been originally in the Cathedral of Saint-Claude (Jura) where the magnificent choir stalls (completed 1465) are signed works of Jean de Vitry, whose workshop was probably at Geneva, a great centre of wood-carving in the 15th century.—M. NELKEN has some notes on the exhibition of Spanish art of the first half of the 19th century held at Madrid in 1912, and M. ROSENTHAL concludes his article on “La Genèse du Réalisme avant 1848”.

November.—M. DURAND-GRÉVILLE contributes some notes on “Les Primitifs Néerlandais du Louvre”, and M. MARCEL REYMOND writes on *Le Concert Champêtre* in the same gallery, upholding the attribution to Giorgione. Special reference is made to the contrary opinion recently expressed by Dr. L. Venturi, who following other critics inclines to ascribe it to Sebastiano del Piombo. Other articles entitled “Le Château de Versailles de Louis XIII et son Architecte Philibert Le Roy”, by M. BATTIFOL; “Le Peintre-Graveur Chodowiecki”, by M. SERVIÈRES; and “L'Ameublement Provençal”, by M. LABANDE.

December.—Two articles, to be continued, deal with the Musée Jacquemart-André: M. LAFENESTRE writes on the paintings and M. MICHEL on the sculpture of the 15th and 16th centuries.—M. MIGEON contributes notes on Mussulman Archaeology, with special reference to recent acquisitions in the Louvre, the collections there having received many notable additions in the course of the last ten years; among the objects discussed are, examples of Persian and Mesopotamian faience and enamelled glass; the wonderful Persian carpet from the Cathedral of Mantas, one of the largest and most beautiful specimens in existence; plaquettes, objects in bronze, &c.; reference is also made to a beautiful fragment of an Hispano-Moresque azulejo, once the property of the painter Señor Madrazo, and to a 15th-century lustre plate presented by M. Weill.

January, 1914.—M. LEPRIEUR writes a note as an accompaniment to M. Toupey's lithograph of the *Virgin* of the “Diptych of Melun”, i.e., the bust of the central figure in the celebrated altar-piece of Étienne Chevalier, and takes the opportunity of refuting some erroneous conjectures put forward in recent years concerning this work by Fouquet.—DR. DORBEK has a first article entitled “La Peinture Française, de 1750 à 1820, jugée par le Factum, la Chanson et la Caricature”; and MM. LAFENESTRE and MICHEL continue their discussion of the paintings and sculptures of the Musée Jacquemart-André with many reproductions, among them some interesting portraits, of Mary of Hungary by Seisenegger, of an unknown man by Jan de Bray—one of the best followers of Hals—and of a monk by Murillo; and some good examples of the late Venetian school (Tiepolo and Guardi). Among sculptures are two busts by Lemoine, a portrait of Vleughels, the Director of the French Academy in Rome, by his pupil, René Michel Slodtz, and other 18th-century works.

February.—M. ARMÉNAG BEY SAKISIAN has an article entitled “Un ‘Brasero’ de Duplessis au vieux Sérail de Stamboul” and identifies this superb work in gilded metal—which bears the signature of Duplessis, a highly-skilled craftsman of the 18th century—as one of the gifts offered to the Sultan Mahmoud I by Louis XV and conveyed to Constantinople by Said Pasha, envoy-extraordinary to the Court of France in 1742. The work is reproduced and described in detail, and the writer expresses the hope that other objects known to have been offered in the 18th century by the King of France to the Sultans of Turkey and executed by artists such as Jacques Caffieri and Thomas Germain, may eventually be identified and published.—Concluding article on the Jacquemart-André Collection by M. LAFENESTRE dealing with the French Painters.—The tapestry and furniture in the museum are discussed by M. DESHAIRS.—DR. LIONELLO VENTURI replies to M. Marcel Reymond on the subject of *Le Concert Champêtre* and

sets forth his reasons for denying the authorship of Giorgione and for proposing instead that of Sebastiano del Piombo; this courteous rejoinder to M. Reymond's equally courteous criticism is a pleasing contrast to the attitude usually adopted by militant art critics towards each other. Concluding article by M. DORBEK on “La Peinture Française de 1750 à 1820”, etc.

LA CHRONIQUE DES ARTS ET DE LA CURIOSITÉ. November 22, 1913.—The text of the discussion in the Chamber of Deputies on November 13, between M. Théodore Reinach and M. Bérard, Under Secretary of State for the Department of Fine Arts, on the preservation of ancient monuments, is printed and affords instructive reading. The Edouard Aynard collection is discussed and four of the pictures are reproduced. January 10, 1914.—The text of the new law on historical monuments, which was commented on under “Propos du Jour” in the “Chronique” of December 6, is printed. January 31.—A protest is raised against the loan to Spain of certain pieces of armour, the property of the Musée de l'Armée (see also “Bulletin”, January 24). It is considered that reproductions should be forwarded to Madrid, but that the priceless originals should not be permitted to leave Paris. The De Grez collection of drawings, which contains about four thousand examples of exceptional interest, was opened to the public in the Museum at Brussels on January 9. Sympathetic reference is made to the death of M. Durand-Gréville, which took place unexpectedly on January 20.

REVUE DE L'ART CHRÉTIEN. September-October, 1913.—Third article by COMTE DURRIEU on “Les Heures du Maréchal de Boucicaut” in the Musée Jacquemart-André, in which he deals with the characteristic features of these miniatures. The two last paintings in the MS., already referred to in a former article, are again touched upon, and it is shown that they were additions made in the first quarter of the 15th century for Jean le Meingre, the nephew of the Maréchal; one of these miniatures, *The Mass of S. Gregory*, must be reckoned among the most remarkable examples of the French school of the 15th century. Forty-two miniatures proceeding from one workshop adorned the MS. produced for the Maréchal de Boucicaut, and Comte Durrieu has recognized the same leading characteristics in numerous other MSS. (of which he appends a list) in different museums and libraries, designating the anonymous artist who was supreme head of the workshop where these paintings were produced, “Le Maître des Heures du Maréchal de Boucicaut”, from the most admirable example among all these MSS., the volume in the Jacquemart-André Museum.—An interesting iconographical study entitled “Nouvelles études sur les portails du transept à la Cathédrale de Rouen” is begun by MME. LEFRANÇOIS-PILLION, and M. CASIER, in a first article, treats of the early art of Flanders at the Ghent Exhibition.—Under “Mélanges” M. AURIOL reproduces and comments upon the fine 15th-century chandelier in the Church of Milhars (Tarn), and under “Chronique” the inauguration of the Van Eyck monument at Ghent and the meetings of the twenty-third Congress of the Archaeological and Historical Society of Belgium are discussed; among the notes, publicity should be given to one dealing with the disappearance by theft of two magnificent 16th-century antiphonaries from the Library at Foix, which belonged to the series of choral books originally in the Cathedral of Mirepoix.

November-December.—M. MICHEL, discussing the triptych by Roger de la Pasture which has recently been added to the Louvre, reproduces it in detail together with other pictures for comparison, including the polyptych at Beaune. This article, with M. Leprieur's in the “Gazette” already noticed, forms a useful compendium of all that is at present known concerning this work.—Second article by MME. LEFRANÇOIS-PILLION on the portals of the Cathedral at Rouen, and by M. CASIER on Early Flemish art at the Ghent Exhibition, the greater part of this instalment being devoted to a discussion of the altar-piece once at Tongerlo, with scenes from the legend of S. Dymphna, seven reproductions of which are given. M. MAYEUX reproduces an early 14th-century ivory (much mutilated) representing the *Madonna and Child* in the Tello-Champagne collection at Dreux, and the Exhibition of Ecclesiastical Art at Härnösand, in the west of Sweden, is discussed by DR. C. AF UGGLAS under “Mélanges”.

LES ARTS. November, 1913.—M. GIELLY studies the gallery at Siena (thirteen reproductions, mostly of paintings of the early Siennese school, are given), and M. CHATRAIRE, the treasure of the Cathedral of Sens. M. GIRODIE writes on a Swiss painter of the 15th century, some of whose pictures, formerly in the cathedral at Berne, and now in the museum there, are repro-

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duced. From the two pinks (red and white) usually found in some part of his pictures the name of "Le Maître à l'Oeillet" has been bestowed upon him, though the writer believes him to be identical with Heinrich Bichler of Berne, who was a painter of note in the second half of the 15th century, and whose connexion with Conrad Witz and other masters of the Upper Rhine is evident in his work.

December.—M. MICHEL gives the history of the Château de Montal (erected in 1523 by Jeanne de Balzac, who married Amaury de Montal) and its works of art. Its strange vicissitudes, its destruction in 1881, and its acquisition and restoration by M. Fenaille, who in September last munificently handed it over to the French nation, are set forth in detail by the writer.

January, 1914.—*La Gioconda* is reproduced as the frontispiece to this number, from a negative made in Florence in December last. M. COPPIER studies the picture, and dwells upon the fact that the absence of eyebrows, which has always been noticeable, is due not to over-cleaning, as has been assumed, but to the fashion of the day, as proved by reference to other contemporary paintings. Florentine ladies of the era of Leonardo were wont to remove their eyebrows by means of a small instrument called a "pelatoio". The writer puts forward the theory that

the portrait does not represent *Mona Lisa*, nor any other woman, but is an ideal conception evolved by the greatest master of the Renaissance, and is the most perfect expression of the Vincian prototype.—M. RENÉ JEAN writes on the very interesting collection of Asiatic art belonging to M. Victor Goloubew, comprising paintings, plastic works and miniatures. In respect of oriental miniatures, few collections in Paris can compare, for richness and beauty of quality, with that of M. Goloubew.

LES MUSÉES DE FRANCE. No. 4, 1913.—The "Medici Torso" so-called, a colossal draped figure of Minerva in the manner of Phidias, presented to the Louvre by M. Bonnat, is discussed by M. MICHON.—M. CARON reproduces and comments upon the portrait of Jean Baptiste Milhaud by David, signed and dated 1793, which the Marchesa Arconati-Visconti has given to the Louvre. M. DE MANDACH reproduces a curious and hitherto unpublished sculpture in the museum at Dijon, interesting both iconographically and as a specimen of Burgundian plastic work of the 15th century.—The exhibition of Buddhist art at the Musée Cernuschi, organized by MM. Goloubew and d'Ardenne de Tizac, is discussed by M. RENÉ JEAN, and a number of additions to the national museums by gift and purchase are chronicled.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

GIBSON (F.). Charles Conder, his life and work, with a catalogue of the lithographs and etchings by Campbell Dodgson, with 121 illustrations. (Lane.) 21s. net.

GALLATIN (A. E.). Whistler's Pastels and other modern profiles. New edition. (Lane.) 10s. 6d. net.

We regret that the two publications preceding were accidentally omitted from previous lists.

SIRÉN (O.). Gamla Stockholms hus af Nicodemus Tersin, D. A. och naagra samtida byggnader, 2 delar. Stockholm (Norsstedt), i 400 numerade exemplar, kr. 120.

An important, well-printed and well-illustrated book, by a writer of established reputation.

HOWARD (J. G.). Brunelleschi, a poem. San Francisco. (Howell). \$6.

A very well-printed and nicely produced volume, but poetry does not come within the limits of our attention.

HOPF (C.). Old Persian Carpets and their æsthetic worth, 2nd, enlarged edition, 8 colour plates, 54 illus. München. (Bruckmann), brochure 4s. 6d., bound 5s. net.

The Vasari Society's Reproductions; Parts VIII, 1912-1913 [33 plates]; IX, 1913-1914 [28 plates]. (Printed at the University Press, Oxford, for the Society.)

The object of this admirable and successful Society is the reproduction of drawings by old masters. The annual subscriptions, 1 guinea, due May 1, should be addressed to the Hon. Sec., Mr. A. M. Hind, British Museum, W.C.

CORTISSOZ (R.). Art and common sense. (Smith, Elder.) 7s. 6d. Houses and Gardens by E. L. Lutyens, described and criticized by L. Weaver. ("Country Life.") 25s. net.

Monographien des Kunstgewerbers (B. I) Vorderasiatische Knüpfsteppiche aus älterer Zeit, von W. Bode, 2te Aufl., in neuer Bearbeitung von E. Kühnel ca. 160 S., mit 1 farbigen Tafel u. ca. 90 Abbild. (B. VII) Deutsche Möbel der Vergangenheit, von F. Luthmer, 160 S., 146 Abbild., 2 Aufl. Leipzig (Klinkhardt), 5 M. each.

WEIGMANN (O. A.). Sion Longley Wenban, 1848-1897, kritisches Verzeichnis seiner Radierungen mit einer biographischen Einführung, 1 Bildnis, 76 Abbild. auf 30 Lichtdrucktafeln, Leipzig (Klinkhardt), geb. M 30.

LEONHARDT (K. F.). Spätgotische Grabdenkmäler des Salzarchgebietes, ein Beitrag zur Geschichte der Altbayrischen Plastik, 80 Abb. Leipzig (Seemann), M. 15.

COHN (A. M.). A Bibliographical catalogue of the printed works illustrated by George Cruikshank. (Longmans.) 15s. net.

HOLIDAY (H.). Reminiscences of my Life. Illustrated. (Heinemann.) 16s. net.

MAURITSHUIS. Musée Royal de La Haye. Catalogue raisonné des tableaux et des sculptures, 2e éd. La Haye (Mouton, par ordre de la Direction).

This excellent catalogue is very welcome, and will be more fully noticed later.

SENTENACH (N.). Los grandes retratistas en España, obra ilustrada con 45 láminas en fototipia. Madrid (Hauser), 15 pesetas.

JEAN (R.). Puvis de Chavannes. } [With 24 illustrations each.]
FOUGERAT (E.). Holbein. }

Paris (Alcan, "Art et Esthétique"). 3 fr. 50 each.

TOESCA (P.). Storia dell' arte italiana, fasc. 6-7 [of "Storia dell' arte classica e italiana", by G. E. Rizzo and P. Toesca]. Torino (Unione Tipografica).

The enumeration of these fascicules is extremely confused. Sig. Rizzo is apparently writing "Storia dell' arte greca", which will form Vols. 1 and 2, and Sig. Toesca is writing "Storia dell' arte italiana", which will form Vols. 3-5 of a publication entitled "Storia dell' arte classica e italiana". Both writers' works appear in fascicules simultaneously, and to add to the confusion the fascicules, though belonging to different volumes of the whole work, are enumerated consecutively.

The Year's Art, 1914. (Hutchinson.) 5s.

PERIODICALS.—The Arrow, Dec.—Bulletin of the Pennsylvania Museum, Jan.—The Candid Quarterly Review, No. 1, Feb.—Der Cicerone, Jahrg. VI, Heft 2, 3, 4.—L'Eroica, rassegna d'ogni poesia (Spezia), Oct.-Nov., 1913.—Felix Ravenna, Oct., 1913.—Fine Art Trade Journal, Jan.—Gazette des Beaux-Arts, Feb., with Chronique des arts, 17, 24, 31 Jan., 7, 14 Feb.—[Jahrbuch der Kgl. preussischen Kunstsammlungen] Amtliche Berichte, Feb.—Journal of the Imperial Arts League, 15 Jan.—Journal of Indian Art and Industry, Jan.—Die Kunst, Feb.—Madonna Verona, Fasc. 28.—Monatshefte für Kunstwissenschaft, Jahrg. VII, Heft 2.—La Nouvelle Revue Française, Feb.—Onze Kunst, Feb.—Quarterly Review, Jan.—Répertoire d'art et d'archéologie, 3me trim. 1913.—Revue de l'art, Feb.; with Bulletin de l'art, 17, 24, 31 Jan., 7, 14 Feb.—Starý Godý, Dec., Jan.—Zeitschrift für bildende Kunst, Jahrg. 49, 5.

TRADE CATALOGUES, &c.—The Carroll Gallery, 10 George St., Hanover Square, W. The Art of Charles John Collings [with reproductions].—Olschki, Florence. Incunables illustrés imitant les Manuscrits; le passage du manuscrit au livre imprimé. [A far too learned and sumptuously illustrated brochure to be regarded merely as a catalogue of the works for sale at Comm. Leo Olschki's celebrated bookshop].—Kodak, Ltd., Kingsway, W.C. The Art and Practice of photographing paintings, 3d. [Illustrated. An interesting pamphlet.]

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